# CHANGING PERSPECTIVES

## Studies in English at Eötvös Loránd University

**Edited by Éva Illés and János Kenyeres**

# Changing Perspectives: Studies in English at Eötvös Loránd University

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*This volume is dedicated to the memory of Géza Kállay and Judit Zerkowitz*

# Contents

# *Preface*

This volume continues a long tradition of presenting and publishing a selection of studies written by researchers in their various fields at the School of English and American Studies (SEAS) at the Faculty of Humanities, Eötvös Loránd University (ELTE), Budapest.

The articles in the volume bear testimony to the diversity and interdisciplinary nature of the research conducted in SEAS's five departments. The articles on English literature address a wide range of subjects both in time and space. While three of the essays discuss perspectives on Shakespeare, others explore the works of contemporary writers, such as those of the English author David Lodge and the Canadian Nobel Prize winner in literature, Alice Munro. These are complemented with an article on the topical issue of the application of meme theory to literary studies.

Articles demonstrating the fuzzy boundaries between different disciplines and the arts include a study on the inter-relationship between poetry and painting, whereas another examines the representation of history in film. There are also contributions in which the authors venture outside their usual fields of research. These include, for example, a contribution by an applied linguist on a spinoff of *Pride and Prejudice*, as well as a study by an expert on American literature that uses applied linguistic theory in its analysis. One work examines the rewriting of American history and looks at current political trends and ideologies in the United States as the main drivers for a new, if not exactly welcome, approach to history.

An applied linguistics article moves beyond the English language by comparing Koine Greek with English as a lingua franca, while another contribution from the same field is an empirical study conducted among university students that has implications for the teaching of academic writing. Theoretical linguistics is also

represented in the volume by a study on the allomorphic variation of English plurals.

A number of studies in the publication address issues of language pedagogy, highlighting the importance SEAS attaches to educating future teachers. Two articles focus on vocabulary: one reviews the theory and research of vocabulary knowledge in second language development, and the other provides information on a six-language online methodological dictionary. There are also two studies dealing with language teaching issues. One argues for fundamental changes in the teaching of English, whereas the other examines the role of intercultural education in university programmes. A further contribution provides an overview of two decades of the Hungarian Foreign Language Accreditation Scheme.

The diversity of topics and approaches is reflected in the language used by the different authors. In order to preserve their individual styles and choices regarding language use, we have refrained from selecting one particular variety of English or imposing prescriptive rules.

Our special thanks go to the following colleagues who reviewed articles in the volume: Zsolt Czigányik, Péter Dávidházi, Katalin Kállay G., Ildikó Lázár, Péter A. Lázár, Edit Kontra, Péter Medgyes, Ádám Nádasdy, Enikő Öveges, Veronika Ruttkay and Krisztina Szalay. We are also very grateful to Andrea Thurmer and John Puckett for proofreading the manuscript, and the Trefort-kert Foundation at the Faculty of Humanities of ELTE for its financial support.

We dedicate this volume to the memory of two distinguished scholars and much-loved colleagues, Géza Kállay and Judit Zerkowitz, who will always remain highly-valued and respected members of our professional community.

Éva Illés and János Kenyeres
Editors

# From Logocentric to Discursive: On the Paradigms of Performativity

Enikő Bollobás

Ideas—like books—have their fates. Some enter the blood vessels of culture right after they are born, others become forgotten forever, still others, after lying dormant for years, are picked up by a new generation and applied adroitly. The concept of performativity belongs to this last group: For decades after it was constructed by linguists and philosophers of language it just sat in a nook of these disciplines until, with the advent of postmodern and poststructuralist thinking, its new paradigm suited the new generation's arguments and became widely celebrated.

In this essay I will trace the history of the concept from its inception in linguistics to its vigorously adopted poststructuralist reconceptualizations. I will show that while the Austinian primary paradigm, informed by the modern episteme, exhibits traits of logocentric thinking, the new paradigm, informed by the postmodern episteme, bears the marks of poststructuralism. Moreover, while the performative in the Austinian paradigm conformed to a transitive process with its direct object outside the speech situation, in the poststructuralist understanding, the performative follows a reflexive process, having the subject of the sentence as its direct object. While the Austinian logocentric concept, informed by transitivity, insists on object performativity, the poststructuralist reconceptualization, having replaced transitivity by reflexivity, insists on subject performativity. Finally, while the original concept was a product of

linguistics and the philosophy of language, the adoptions reached well beyond the original disciplinary lines. Among the adoptions of the discursive-reflexive paradigm, I will only focus on subject performativity, omitting the discussion of other highly significant applications, among them, intersubjectivity and autobiography.

## 1. The Primary Concept

The first phase of the history of the concept of the performative embraces roughly the period between the 1900s and the 1970s, with its heyday from the early 1950s to the mid-1970s. While it was indeed Oxford analytic philosopher J. L. Austin who introduced and defined the concept, credit must be given to the various anthropological, philosophical, and linguistic precursors he relied on. In this line, Arnold van Gennep was the first to write about certain "special languages"—such as the language of rituals—where certain harmful words are revered as taboos. Adolf Reinach is next in line: he came up with a theory of "social acts," or acts "performed in the very act of speaking" (36). Marcel Mauss, best known for his theory of the gift, studied "verbal gifts," or the "giving of one's word," from an ethnographic perspective, and decided that such acts as the giving of gifts were "ritual acts," involving agents, actions, social conventions, and common beliefs. Erwin Koschmieder came up with the most extensive theory of speech acts to date, postulating a new "case of coincidence" of utterance and action through examples such as "I hereby bless him" and "I hereby open the meeting," in which "action arises" (26–27). Here action is described as not just coincidental with the utterance, but as having no existence apart from the utterance. Karl Bühler distinguished between three functions of language: representation, expression or intimation,

and appeal or arousal, assigning signal function to the last one: through signals speakers perform actions and make others perform them too. The utterance *"Es regnet,"* for example, has a signal function in that it provokes practical consequences (of taking an umbrella, for example); such "speech actions," Bühler claims, have the goal of steering others to action.

Austin was developing his theory of speech acts from 1939 on, especially in his conference lecture and article "Other Minds" (1946), his Oxford lectures in the 1940s and 50s on "Words and Deeds," and his William James lectures given at Harvard from 1955, to be published posthumously in 1962. In these lectures he discussed sentences that can be looked at as performing an act or a ritual, or as entering into a contract or commitment. When performing acts, the speakers of utterances who perform certain acts (make a promise, apologize, pass a sentence, name) are agents, whose actions are capable of bringing about changes in the world. Performatives are defined as non-descriptive utterances, or utterances with the force of actions.

Austin's examples include ceremonial statements such as "I promise," "I do [take this man to be my lawful wedded husband]" (uttered in the course of a marriage ceremony), and "I name this ship the *Queen Elizabeth*" (uttered when smashing the bottle against the stem of a ship) (5). In these performative utterances, saying the sentence does the promising, the marrying, and the christening. To make such statements is not to describe or state, but rather to do something, to perform an act. Performatives are distinguished from constatives in that they are not true or false, but have force: they make the actions come about, and establish a certain binding responsibility on the part of the speaker for the action performed. Some requirements do apply, among them the felicity condition of seriousness of circumstances and intention,

which excludes performance on stage or by actor, which would make the utterance "*in a particular way* hollow or void" (22). Austin highlights the radical shift from serious to non-serious circumstances by appropriating Shakespeare's metaphor in *The Tempest* (Scene ii of Act I): language use in such non-ordinary circumstances go through a "sea-change" and represents a practice "*parasitic* upon its normal use" (22).

Austin developed his theory of speech acts in the later William James lectures. The three acts he differentiated were the locutionary, illocutionary, and perlocutionary acts. He described the locutionary acts as the acts *of* saying something, "roughly equivalent to 'meaning' in the traditional sense" (108); illocutionary acts as those performed *in* saying something, "utterances which have a certain [conventional] force" (108); and perlocutionary acts as acts having certain consequential effects, "what we bring about or achieve *by* saying something" (108). This tripartite model assumes that every utterance has an illocutionary force; that is, all speech acts are performative. The concept grew into a paradigm explaining not just individual phenomena but whole patterns in language use.

Coinciding with the time of the modern episteme in the humanities and social sciences, this primary paradigm of performativity exhibits several traits of the formalist-structuralist paradigm. Among these traits is the understanding that—with the verb's direct object gaining an existence outside discourse—language proves to be capable of creating something outside itself. Therefore, I will label this primary paradigm *object* or *logocentric performative*. Exhibiting the "power of the word," the performative, in this epistemic framework, was understood as a language structure affecting the "real" outside discourse. Moreover, the presence of an outside (transcendental) authority—

or at least a speaker with a particular intention—was assumed to be necessary to validate the act, to make the words bring about things.

Speech act theory born between the 1950s and '70s took off from the constative-performative dichotomy, taking for granted the binarity of language processes as foregrounded in reference. All along, the binaries, understood as transformations of the signifier/signified dichotomy—such as word and thing, word and deed, saying and doing—remained uncontested. Let's see some examples now.

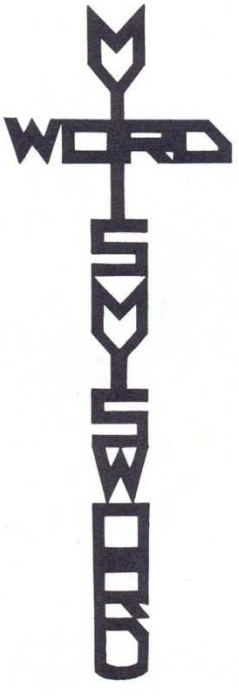
The foundational moment of logocentrism, when God creates by the *Logos*, exploits performative power in a rather obvious manner. Tying the signifier to the signified, the word brings about presence in the world "out there." Indeed, the narrative of origin related at the very beginning of *Genesis* abounds in instances when words make things, and saying and doing are one: "Let there be light,"[1] "Let there be a firmament in the midst of the waters," or "Let us make man in Our image, according to Our likeness" (Gen. 1: 3, 6, 26). This "Ur-performative" is evoked emphatically at the beginning of the New Testament as well: "In the beginning was the Word, and the Word was with God" (1 John 1: 1). Commonly referred to as word magic or the power of words, and variably termed acts of "originary performativity" (Derrida, *Specters* 36–37), "linguistic magic" (Fotion 51), or "performative sorcery" (Loxley 51), these are cases with a logocentric performative force, where the word as a vehicle of creation is used to produce some new reality. Man's whole existence rests on the power of God's word: "man lives from every *word* that proceeds from the mouth of the LORD" (Deut. 8:3).

1 Quotations are from the *New Geneva Study Bible*.

My second example is The Declaration of Independence (US 1776), one of the greatest political documents of all times, brilliantly exploiting object or logocentric performativity. An expression of Enlightenment logic, it argues along the lines of a simple syllogism: people have the right to throw off despotic governments (major premise); the British King has established absolute tyranny over the colonies (minor premise); therefore, the people of these colonies have the right and do now throw off British rule and declare independence from England (conclusion). It is a text peppered with performatives; as a declaration, it was produced in order to perform certain political-historical acts. To make such statements in appropriate circumstances is to *do* something, to *perform* acts and, not incidentally, to *found* a political body, the free state of the United States. Among the acts performed are the *confirmation* of certain basic values, the *giving* of "facts" (accusing England by *naming*, *labeling*, and *interpreting* their actions), and the *declaring* of separation from England.

My third example concerns the concrete traditions of poetry, which foreground some essential features of the performative: its non-descriptive, non-mimetic, and anti-representational constitution. Born out of a commitment to aesthetic autonomy, the linguistic gesture refusing the word's secondariness to reality, these poetries have also revolted against the transparency of language, against the use of words merely as representations. The concrete poet refuses to be limited to the signifying function of language, a secondary representational dimension, and, borrowing the *Logos* from the Creator, uses language to make concrete material objects, "things" in the real world. As such, the concrete poem embodies the logocentric performative principle in that it aims to create something outside language. Concrete poetry turns on the identity of word/image

and thing, where the language-informed-visual-image itself is the "thing" performed. The concrete linguistic-visual is not true or false for corresponding or not corresponding to certain states of affairs: it is the object that serves its own evidence for truth. Paul de Vree's "My Word Is My Sword," for example, turns on this coincidence of the stating and doing by literally creating the image of a sword out of the letter of the words.




(Klonsky 255)

In this poem a new object, a new referent, is created, performatively, out of the letters of the word.

Emmett Williams' "Like Attracts Like" also emphasizes the identity of word and thing. Aspires to be a concrete visual object, the thing itself, not some paraphrase of the textual, the poem performs the action it reports: structure follows, indeed enacts, meaning.


(Klonsky 295)

On the poem Williams writes, "This particular poem says what it does and does what it says, and I can't think of three other words that would work as well in this construction" (Williams, n. pag). The poem is literally built on the logocentric performative principle: saying the word will make it in the world. As the visual object formed out of the letters of *like* slowly moves towards its replica at the end of the line, meaning comes to be enacted visually.

## 2. The Paradigm Change

By the 1970s and 1980s, the logocentric or object performative became severely destabilized, to be replaced by a new understanding of the concept. Two circumstances must be mentioned that contributed to this destabilization: the linguistic turn and the emergence of the postmodern episteme.

The linguistic turn can be defined by the notion that language is not simply the medium of knowledge but the agent of knowing. Richard Rorty, who in his 1967 anthology collected the landmark essays of the new thinking, places the linguistic turn in the 1930s, and, borrowing Austin's metaphor, identifies it as a proper sea-change in philosophy, whereby the study of language replaced the study of concepts (364). We need to consider the linguistic turn within the context of a broader, more general paradigm shift, the emergence of the postmodern episteme. It was in the 1970s that the postmodern episteme began to replace the modern, fundamentally transforming the conceptual frameworks of investigations used by scholars in the humanities and the social sciences. The episteme component that directly concerns us here consist in the disappearance of the binary structure of the sign; "reality" and "things" have given way to "mere" discourse: language and words. As Foucault and Derrida famously put it, "one remains within the dimension of discourse" (*Archeology* 76); *il n'y a pas de hors-texte* (*Grammatology* 158).[2]

Framed by the linguistic turn and the postmodern episteme, the performative has become a generative concept in poststructuralist critical thinking, understood as a non-referential discursive operation, a function of discourse. The performative was picked up by philosophers and theorists in the 1970s and especially 1980s and 1990s. Radical thinkers used performative theory in support of their critique of metaphysics; among these are Jacques Derrida, Roland Barthes, Stanley Fish, Shoshana

2 On the emergence of the postmodern episteme, see Bollobás "Dangerous Liaisons: Politics and Epistemology in Post-Cold War American Studies" (*American Quarterly*, vol. 54, no. 4, December 2002, pp. 563-579) and "Fabulae of Old and New: New American Studies and Postmodern Episteme" (*Hungarian Journal of English and American Studies*, vol. 7, no. 1, 2001, pp. 39-56).

Felman, and J. Hillis Miller. At the same time, feminist critics put the performative in the middle of their constructionist work on the subject, especially when exploring gender, sexual, and racial identity; among them are Diana Fuss, Judith Butler, and Eve Kosofsky Sedgwick. A concept originally devised for a small group of verbs, the performative has now grown into a paradigm proper, interpreting discursive processes, including social production.

The question arises: what is the object of the performative act? If the logocentric understanding of the performative is not adequate, can one say that the performative performs anything? Or, borrowing Joseph N. Riddel's words, is *to perform* really a transitive verb?

It seems that only in the logocentric framework can we give a positive answer to these questions, when the "object" is outside the speech situation. From the poststructuralist perspective the performative can only be considered a discursive function, one limited to the speech situation. As such, the performative will allow the speaker to refer back to discourse, to construct the grammatical subject as social subject or agent. For, as Émile Benveniste claims in his "Subjectivity in Language," published as early as 1959, it is only "in and through language that man constitutes himself as a *subject*, because language alone establishes the concept of 'ego' in reality, in *its* reality which is that of the being" (729). Subjectivity is truly a property of language: "'[e]go' is he who *says* 'ego'" (729). Moreover, the speaker's performed subjectivity does not precede the performative act; subjectivity comes about exclusively via the (discursive) performative process.

In short, while the verb *to perform* was indeed considered transitive within the logocentric framework, having its object outside the speech situation (in the "world"), this transitivity was severely called into question by the poststructuralist perspective, which limits the act's sphere of operation to discourse. As such,

the performative has the speaker (subject of the performative utterance) as its object, who will be constructed into social subject: linguistic actor becomes social agent. For this reason, I suggest that we consider the verb *to perform: reflexive*.[3] This, I believe, represents yet another "sea-change," this time epistemic, of the primary paradigm, from the modern to the postmodern episteme.

Revisiting now my three examples given as illustrations of the logocentric performative, I would like to approach them from the discursive-reflexive perspective. When God creates the world, He constitutes himself as the Creating Subject. As the Almighty, he is the Absolute Agent or Subject, whose position, moreover, is fixed in the sentence by Divine Law. This Law forbids man to refer to Him by name or give his visual representation. When Moses asks his name, he says, "I AM WHO I AM" (Exod. 3:14) (in other translations, "I AM THAT I AM"). And when Moses rephrases his question, asking really for a nominal form to be used in the direct or indirect object position in a sentence, God replies, "Thus you shall say to the children of Israel, 'I AM has sent me to you'" (Exod. 3:14). In other words, there is no way to put God in the object position: his name cannot be referred to with a nominal, only by reiterating his subjecthood or self-existence, "I AM." In other words: God's ego comes about discursively and performatively: by uttering the performative *ego*: "I AM." As an act of self-presence uttered by the ultimate Subject, God's *Logos* conjoins word and world, causing its own truth: creation.

We saw earlier how The Declaration of Independence acts as a logocentric performative: by declaring it, independence is born. Words, indeed, seem to make things here. But we know

3 On the performative as a reflexive verb, see Bollobás "A performál visszaható ige? Az alany(iság) különös visszatérése a konkrét versben" (*„Visszhangot ver az időben": Hetven írás Szegedy-Maszák Mihály születésnapjára*, edited by László Bengi, et al., Kalligram, 2013, pp. 65-73).

very well that independence was not simply performed by word magic, rather by hard-won political processes and actual bloody battles. This process raises the issue of agency as well: speakers of such utterances emerge as agents, whose actions are capable of bringing about changes in the world. Indeed, The Declaration of Independence showcases the way the act constitutes the actor: the "We" of the American people. What Benveniste pointed out in connection with subjectivity in general—namely that "the verb establishes the act at the same time that it sets up the subject" (732)—holds especially true here: the act brings about the actor. Indeed, the paradox of the speech act lies in the fact that the entity declaring itself "American People" did not yet exist when independence was declared in their name. Applying Derrida's interpretation of the relationship between signature and signer, the signers do not exist prior to the signing; rather, "the signature invents the signer" (*Negotiations* 49).

The objects put together by letters in concrete poetry seem to have another message too: to highlight the gap between words/images and things. Concrete poetry creates the illusion of concreteness, while problematizing representation. Much like Magritte's "The Treason of Images" (*la Trahison des images*), which explicitly warns the viewer against considering the image as object: "This is not a pipe" *(Ceci n'est pas une pipe)*. By the same token, it is not objects that are produced here—not an actual "sword" made out of the letters of the word in de Vree's poem, not the slow moving action triggered by the words in Williams' piece—but rather subjects: the subjects capable of producing such objects. These performative processes bring about linguistic subjects to whom creative agency is assigned. Indeed, the signature invents the signer here too. So what really happens in concrete poetry is not logocentric object performativity but discursive-reflexive subject performativity: the making of the maker in its original Greek sense, *ποιητής (poiētḗs)*.

## 3. The Performative Turn in Theories of the Subject

The discursive-reflexive understanding of the performative seems to offer a usable paradigm to capture subjectivity, one that is epistemically conducive to poststructuralist (in this case, post-Cartesian) theories of the subject. Butler was most probably the first theorist who explained social construction by applying the discursive paradigm: she first devised a theory of gender performativity, which she later expanded to embrace the performative construction of the subject as a whole. Butler applied the gesture of deconstructive reversal to the sex/gender (or nature/culture) binary, pointing out that sex is not the superior term, a biological given, subordinating the supposedly inferior term of gender, but rather the dominant concept, while sex is a subcategory of gender. Sex is, she claims, "as culturally constructed as gender" (*Gender Trouble* 71); therefore, it is "always already gender" (7), and the body ("nature") "always already a cultural sign" (71). It is to this larger category of gender—the one that includes the always already gendered biological body—that Butler assigns performativity: "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very 'expressions' that are said to be its results" (25); "That the gendered body is performative suggests that it has no ontological status apart from the various acts which constitute its reality" (136). Performativity is a vehicle of discourse whereby ontological effects come about: gender and sex are constructed via the discursive practice which "produce[s] the phenomena that it regulates and constrains" (*Bodies* 2); "that enacts or produces that which it names" (13). Butler describes the production of gender and sex as the condition of subjectivation: "the subject, the speaking 'I,' is formed by virtue of having gone through such a process" (3). Gender and sex are therefore expressions, with no essential identity preceding this performance.

Applying this thesis to the subject in general, we can claim that the subject itself is constituted by performative acts; as such, it is constructed in discourse, the discourse of the social and the cultural. Here the performative processes bring about subjects as participants of this discourse in a reflexive manner: constructing the speaking subject, the "I" of the sentence, as social subject.

Two forms of performativity can be differentiated, I would like to suggest, in the production of the subject. The first is characterized by an acceptance of normative ideologies, a citation and expression of existing social scripts and a perpetuation of existing realities. The second form is characterized by a subversion of normative ideologies and the attempt to bring about new social scripts and, subsequently, new realities.[4] It is this latter type that allows possibility of agency in poststructuralist thinking: When the person formerly constructed as object/patient by dominant ideologies now resists power, subverts this ideology, and applies performative processes that will permit subjectivization. This is the gesture of subversion Foucault calls *assujettissement*; this is the performative defiance Butler calls *critique.* Foucault claims that *assujettissement*, or subjectivation, derives from the subject's resistance to the various exercises of power, and can take different forms: insanity, antiauthority struggles, and various "immediate" struggles, which all "assert the right to be different" ("The Subject" 211). What "makes individuals truly individuals" (211) is their "voluntary insubordination" ("What Is Critique?"47) to power. Ethical-critical resistance to what Foucault calls "the capillary functioning of power" (*Discipline* 198) or the disciplines of control and the mechanics of power (138) will allow formerly "docile bodies" (135), defined by domination, to become subjects in the sense of *assujettissement.* Butler identifies critique along these Foucauldian

4 For a more detailed treatment of these two types of performativity, see Bollobás *They Aren't, Until I Call Them: Performing the Subject in American Literature,* Peter Lang, 2010).

lines, defining agency as "the assumption of a purpose *unintended* by power" (*Psychic Life* 15), when "the self forms itself, but it forms itself within a set of formative practices that are characterized as modes of subjectivations" (*Undoing* 321). *Assujettissement*, Butler insists, resides in the subject taking an "oppositional relation to power" (*Psychic Life* 17), deriving its agency from resistance. As such, the performative processes of resistance, voluntary insubordination, and fulfilling a purpose unintended by power enact the subject-agent into being.

Moreover, a performative perspective on the subject allows one to see subjectivities as constantly made and remade, the product of language processes, therefore multiform, variable, and permeable. The performative in the poststructuralist framework grants a conceptional tool for understanding the subject as a function of the signifier that does not lean on a fixed and independent signified. Finally, performative theory allows one to trace the process of the production of both the marked and unmarked elements of dichotomies such as woman/man, black/white, homosexual/heterosexual.

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In addition to addressing the shifting and variable subject and attainable agency, two of poststructuralism's most difficult issues, the discursive-reflexive paradigm has affected other aspects of subjectivity, most importantly, the relational subject and the narrating subject, as posited by theories of intersubjectivity and autobiography, respectively. These are two very significant influences which, given the space limits of this volume, I cannot discuss here.

What I demonstrated in my essay is really just the beginning of the performative's theoretical trajectory: its certain victory march. Produced by the linguistic turn and reflecting the postmodern

epistemic shift, the discursive-reflexive paradigm, confirming the belief that language holds the world, offers a tool for explaining the linguistic nature of acts. Reaching several disciplines from philosophy and gender studies to history and economics, it has brought about a true paradigm change in the Kuhnian sense, a "paradigm-induced change in scientific perception" (Kuhn 116), affecting a change of world view, or a scientific revolution, in the humanities and social sciences: the performative turn.

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# Two Decades of the Hungarian Foreign Language Accreditation Scheme: 1998-2018

Gergely A. Dávid

## 1. Introduction

What has come to be called the *Hungarian Accreditation Board for Foreign Language Examinations (HABFLE)* was launched more than 20 years ago. The Hungarian acronym is *NYAT,* which stands for *Nyelvvizsgát Akkreditáló Testület* [Language Exam Accreditation Board]. On October 14th, 1998, the first nine members of the board were asked to convene at the Ministry of Education[1], and their first chairman was duly elected. In actual fact, *HABFLE,* as a body of experts, was not the only agency created at the time to run the accreditation scheme. An administrative branch was also established to handle the paperwork, which came to be known as the *Accreditation Centre for Foreign Language Examinations (Nyelvvizsgáztatási Akkredtitációs Központ*), the corresponding acronym being *NYAK*. These two bodies, their work and the relevant legal and professional documents will be referred to as 'the accreditation scheme'. The scheme carried a good measure of significance, demonstrated not in the least by the fact that it was (to be) a separate entry in the yearly national Hungarian budget. That both NYAT and NYAK had their own directors indicated that these were important and independent bodies. The initial version of the accreditation scheme was essentially a political-

1 The Ministry went through a number of changes over the past 20 years, both in its structure, responsibilities and its names, in Hungarian and their English translations. For these reasons I will refer to it simply as 'the Ministry'.

legal creation. The legal foundation was Hungarian Government Decree 71/1998 and 137/2008 in its successive versions.

This paper intends to review the development of the Hungarian language examination accreditation scheme over the past twenty years. Born from intense debates in the 1990s, the accreditation scheme enjoyed a degree of relative independence in the first half of its existence. The period of initial teething problems was followed by a period of change and institutionalisation in the second half, in which both positive and negative developments took place. This paper argues that methodological guidelines should be published as part of (or alongside) the *Accreditation Handbook*. It also argues that test providers should be obliged to use their expertise in language testing. Once test providers use communicative language testing methodologies, they are also to use appropriate measurement technologies that reflect the many dimensions of communication. Next, it argues that legal and political considerations of test-taker (candidate) rights and data protection should not encroach on measurement methodologies. Finally, it analyses possible trends in the future of accredited foreign language examining.

## 2. Background and Review of the Literature

The professional literature about the Hungarian accreditation scheme is not comprehensive. It is rather compartmentalised because of the disparate sources that must be taken into account: a decree in its different versions (71/1998; 137/2008), other relevant decrees with their minor modifications, and an *Accreditation Handbook* (Andor et al.), the *Handbook* for short, with its successive annual editions. Genuine articles are relatively few, e.g. Csépes, are in the form of project reports. Relevant literature also comprises research reports, e.g. Együd et al., "A Nyelvvizsgáztatási"; Gottlieb et al.; and Szabó and Kiszely. There are also book chapters such as Dávid ("A nyelvvizsgák") and Bárdos ("Quality").

On the strength of its subtitle, Medgyes' work *Aranykor. Nyelvoktatásunk két évtizede* [*The Golden Age. Two Decades of our Language Education*] appears to offer comprehensive and promising coverage, but in fact it is a set of interviews in which the school leaving and public examinations in foreign languages are briefly discussed.

One reason for the lack of comprehensive treatment of the subject might be that members of the *HABFLE* deal with confidential information. Another related reason might be the behind-the-scenes nature of the language testing expert's work, which fills other professionals with the feeling of secrecy. For example, it can hardly be accidental that Csépes was published in the "Műhelytitkok" [Trade Secrets] section of the journal *Modern Nyelvoktatás* [*Modern Language Education*].

This paper presents an overview and evaluation of the Hungarian accreditation scheme over the past twenty years, navigating through the following sections, with the relevant literature discussed in each:

- A discussion of the development of the Government Decree(s) and the *Handbook*
- A review of the changes in the context, conditions and challenges to the accreditation scheme over the years

Next, there are six ordered and not necessarily proportional sections for discussing and evaluating important issues regarding

1. the moral mandate that test providers should keep in mind
2. the epistemological foundations of language testing
3. quality management in language testing
4. the measurement implications of Communicative Language Teaching and Testing
5. the recent expansion of test-taker rights, especially in light of the General Data Protection Regulation (GDPR)
6. the future for the Hungarian accreditation scheme

## 3. The Decree and the Handbook

The Government Decree (71/1998. Korm. Rend.) and the *Handbook* jointly determine the content and procedures of accredited language examining in Hungary. While the Decree contains the general legal requirements, the *Handbook* elaborates on what specifically needs to be done, and how, so that the goals of standardised examining can be achieved. In earlier editions there were many explanatory passages, providing up-to-date measurement explanations.

Both the Decree and the *Handbook* are also political tools. A case in point is the skill of mediation. Intense preliminary debates between 1994 and 1998 preceded the introduction of the accreditation scheme. The nature of language proficiency, especially whether it was a construct with or without the skill of mediation (Council of Europe, *Common European*), marked the debates that led to and shaped the professional (and political) consensus at the launch of the accreditation scheme (Bárdos, "Egynyelvűség" [Monoligualism] and "Az idegennyelvi mérés" [Foreign Language Measurement]). In these discussions, those closer to a traditional view of language proficiency argued that language proficiency was incomplete without the skill of mediation, while those influenced by communicative ideals claimed that mediation was an inessential and specialised skill in this respect and should be tested separately, or not at all. The consensus the Decree reflected was that it should be equally possible to obtain accreditation for examinations with and without a mediation component. The equal footing of examinations with or without a mediation paper has survived the past two decades, but the dramatic drop in recent years in the number of test-takers taking a mediation paper indicates that market forces have been stronger. The drop in mediation papers is partly explained by

the overall 41% decline in the number of test-takers between 2009 and 2018 (NYAK). Also note BME Nyelvvizsgaközpont's recent withdrawal of the mediation paper from their ESP suite of exams[2].

The Decree had some professional content, but it fell on the writers of the *Handbook,* first published in 1999, to more strongly infuse the scheme with measurement requirements and introduce standards to it. The task of the first line-up of NYAT members was to set up initial professional requirements to create regulations by which language examination boards could become accredited and would then conduct examining recognized by the Hungarian state.

An ever present, often implicit challenge to the professionalism of the accreditation scheme was that the decree made no reference to the *Handbook*, having been drafted earlier than the *Handbook*, while most of the professional content was included in the *Handbook*. This lent the *Handbook* an air of not being properly recognised in legal terms. In addition, the decree stipulated content which suggested that even the lawmakers were not sure what role the professional body was to play. The earliest version of the decree (71/1998), for example, mandated as one of the responsibilities of *NYAT* that it assist in the development of the then new *matura* examination (cf. "Közreműködés" [Instrumentality] in §5. (2), point j), to be introduced in subsequent years. This mandate was removed from the decree in 2005.

Reactions to the accreditation scheme in Western Europe were not favourable. Commentators pointed out that the testing process was self-regulatory and free from such interventions and barriers in the West, but, in apparent contradiction, a British examination provider soon invoked the *Qualifications and Curriculum Authority*

2 The full official name is *Budapesti Műszaki és Gazdaságtudományi Egyetem Nyelvvizsgaközpont* [Budapest University of Technology and Economics Language Examination Center]

(QCA), a similar non-departmental body of the British Ministry of Education to support their case. Western European observers and their Hungarian representatives were thus sceptical and, pursuing their own self-interests, suggested the accreditation scheme was superfluous.

## 4. Development and Changes

For those involved in examining, the greatest challenge at the time of the scheme's launch was, of course, to enable the accreditation scheme to do its job: finding consultants and experts to evaluate new applications for new examinations, designing the evaluation instruments for the experts to work with, then reviewing and deciding about applications. All this comprised a great deal of work. Next, between 2002 and 2007, the Accreditation Board was concerned with guiding Hungarian test producers in linking (relating) their exams to the *Common European Framework of Reference (CEFR)* (Council of Europe) in the years to come.

## 5. Challenges

Until 2008 developments followed along the lines set out at the inception of the accreditation scheme as described above. This year, however, the Ministry made several unfavourable changes. The Ministry revised the Decree and in the process

- ended the equal footing that NYAK and NYAT enjoyed, making the professional body a subordinate to the administrative branch. The writer of this paper has first-hand experience of professional questions not reaching the professional body or of referring to NYAT as a "responding body", i.e. one which responds to professional questions if

and when its advice is requested, but which does not initiate its own ideas

- the separate administrative and professional branches of accreditation were brought together, under the auspices of the Ministry's educational authority, the Oktatási Hivatal (OH)
- eliminated the *Handbook* as a publication. It was not only that the published format ceased to exist in favour of an electronic version, which was justifiable, but it was also the case that the explanatory passages were deleted from the *Handbook*. A few tables, legal and technical information were allowed to remain as the *Handbook* on the Internet.

Moreover, by this time, the accreditation scheme was no longer a separate item (entry) in the Hungarian national budget. Its budget was determined by the budget of the Oktatási Hivatal.

All the above developments indicated that the professional aspect was had been brought under the control of the administrative branch with the accompaniment of legal rigidity and hard-to-fix misinterpretations.

## 6. The Present Version of the Decree

The changes carried out in 2008 led to a new, substantially modified version of the Decree (137/2008). One positive development of this version was that it included reference to the *Handbook*, now only in electronic format, making it a legally accepted document. Another positive feature is to be found in 5. § (1), where there is an explicit requirement for Oktatási Hivatal to publish the methodological guidelines of foreign language testing: "a nyelvtudásmérés módszertani útmutatója" ["methodological

guide for language proficiency testing"] (5. § (1), a)-b).

However, the dominant legal content in the Decree still overshadows the professional content. A case in point is the issue of double marking. According to 4. § (1a), double marking is to be done in the case of the examinee's every instance of performance. "Instance of foreign language performance" is the English translation of "nyelvi teljesítmény", a wording that can lead to misinterpretations with negative consequences. If only subjectively scored papers are meant by instances of performance, it is agreed that all of the test-takers' written composition scripts and spoken performances must be double marked. This is clearly a standard requirement and requires no explanation for those in the field. However, if double marking also refers to objective items, the requirement may be more damaging than useful because it is superfluous (and may lose its enforceability with the spread of computerised language testing). Selected response items need quality item writing, good keys, reliable data management and sophisticated psychometrics to work well. If these are done well enough, there is no need for a second marker. From a comparison of the present version of the decree and its pre-2008 version (71/1998) it is revealed that the sentence with the wording of "nyelvi teljesítmény" (137/2008. Korm. rend 4. § (1) 1c)) survives from the pre-2008 version of the text (§3. (6)), suggesting an error of editing and/or oversight, rather than a major conceptual change. The chances of misinterpretation, however, were strong enough for the experts to have to clarify their standpoint in recent editions of the *Handbook*. (Even though NYAK/NYAT made official representations in 2019, specific to this point, the critical wording was not modified in the latest version of the Decree effective January 1st, 2020.)

## 7. The Need for Methodological Guidelines in the *Handbook*

The double marking specification, while only one example, suggests the need for explanations in the *Handbook.* In actual fact, it is unclear why the explanatory passages in the *Handbook* had been eliminated at the time of the changes in 2008. Were they really superfluous? The explanation passed on to the author at the time (Csépes Ildikó, personal communication) was that the previous decade of the accreditation scheme should have been long enough for everyone in the field to learn about measurement and that applications in the accreditation scheme were very much like tenders in other walks of life, e.g. business, where explanatory passages are not the norm. Recent interest and research into assessment literacy suggests, albeit indirectly, that one cannot be sure whether the language testing know-how self-evident for most professionals in the field and whether it is possible to count on a deep understanding of the concepts of measuring foreign language competence (Csépes, "Language").

The instruments, techniques and processes at the disposal of testing agencies, both national and international, should also be part of the description in the *Handbook*, as it is largely these passages that were eliminated from it in 2008. (Some of these, of course, have been resurrected, reformulated or redesigned since then, in the revisions, once every year.) The testing of foreign languages is highly abstract, yet still both technical and theoretical enough to state here that the *Handbook* should be restored with its explanations. This claim is born from a realisation that neither the examiners' nor the test-takers' assessment literacy is satisfactory (Csépes, "Language"). Aspiring exam providers need to better appreciate the reasons why there should be measurement standards and why they should be maintained. Paradoxically, the existence of the *Handbook* itself is

recognition of the need for a helpful guide beyond the scope of a legal document. The obvious proof to the point is that the yearly revisions of the *Handbook* after 2008 did become more elaborate, going some way to redress the problem.

## 8. Moral Mandate

The explanatory passages of the *Handbook* should support quality management requirements with a strong moral mandate to do everything possible in order to make foreign language exams reliable and the results valid. The moral nature of the mandate has not been made explicit in the recent version of the *Handbook*, nor was it ever set out in its earlier versions, let alone in the Decree. The moral mandate (and an epistemological awareness, see next) was observable in earlier textbooks written for language testing and assessment students, e.g. Weir, but, interestingly, the same message is not to be found in an otherwise general textbook written for psychology students (Cohen et al.). This finding is all the more surprising given that language testing as a discipline owes a lot to psychology as its parent discipline, more so than to either linguistics or pedagogy.

### *8.1 Epistemology*

The moral mandate springs from an essentially epistemological awareness that is often forgotten (Fulcher). This epistemological awareness posits that foreign language ability/proficiency/competence, no matter what exactly the entity is called, is not directly observable as it only resides within: Measuring it accurately is difficult, error prone or fallible, therefore, an array of quality management tools are needed. Epistemological awareness requires adequate quality management techniques and processes and a whole range of instruments to make it work.

The metaphor of hamburger making can illustrate the moral mandate. Hamburgers are goods (services) and so are examinations. However, it is not considered good enough for the customers to only taste the hamburgers, while it is often suggested in the language testing narrative that candidates are the ultimate judges of good examining. It certainly is an obvious move to taste the hamburger immediately upon buying it, but it cannot be the only way to ensure quality: The safety of the ingredients and the process (cooking) also needs to be verified. Similarly, test-takers' training, their knowledge base and awareness, i.e. assessment literacy, does not (cannot) guarantee good testing on its own. Test-takers (and their teachers), as "customers" of language tests, do not know enough professionally about language testing, as the current interest in assessment literacy and the "customers' " own perceptions indicate. As a result, they do not demand advanced assessment and analytical techniques, techniques of score reporting, etc., so language testing experts are morally obliged to make use of their expertise and experience.

### *8.2. Ensuring Quality: Having Test-takers View Their Papers Is Not Enough*

It is a central claim of this paper that responding to the moral mandate by doing everything possible that quality assurance demands is the responsibility of the test provider, inside or outside Hungary. It is not the responsibility of the test-takers, and certainly not when they come to complain at a viewing of the papers session, to challenge test results and expect the representative of the test provider to take sides with them. Nor is it the responsibility of the test-taker to find problematic items in a test, even if it is tempting to say that the test-taker's action actually encourages (or forces?) quality and might be seen as an inadvertent quality measure. Quality issues, however, should be dealt with by professionals (examiners

and measurement experts to find problematic i tems, challenge scores, etc.), and language testing agencies (test providers), as well as professional associations.

Another reading of the hamburger metaphor is that test-taker action should not replace quality assurance. Experiences with viewing of the test papers seem to suggest that when test-takers come to a meeting with the representative of the test provider, test-takers can ensure quality on their own, checking the accuracy of the scores and making an appeal if necessary. This author realises that it is easy to get the wrong impression in this way that, since most of the quality management activities are behind the scenes, unseen by most stakeholders, and also far too technical and abstract to allow easy access, they may not even exist.

## 9. Communicative Language Testing

As McNamara (*Measuring* 36) puts it, professionals in English language education appear to have opened a Pandora's Box by endorsing Communicative Language Testing (CLT). Communicative Language Teaching has led the way since the early 1980s, and testing agencies (albeit grudgingly) have followed suit. Interestingly, Widdowson uses the same metaphor to describe how the trend setters for CLT "little knew what a Pandora's Box it (the concept of communicative competence) would turn out to be" (13). By now, the communicative approach, as envisioned by Morrow (Communicative Language Testing), has become the orthodoxy.

### *9.1 A Host of Communicative Performance Factors*

However, by embracing Morrow's communicative ideals, a host of factors (variables) contributory to communication have also been recognised. It is now accepted that the language that speakers produce is affected by various features of the task (e.g.

Cushing Weigle), the social status, age and gender (e.g. O'Loughlin) of the addressee (raters or other test-takers), only to list a few. The list of factors can also be extended by dictionary use (Dávid, "Szótárhatás"), item (task) formats (Dávid, "A mérendő"), etc. As is shown in Káli, for example, there is awareness among students about the factors likely affecting their scores. Personality traits, task topics, raters' personalities and anxiety are likely to influence their test results (42). In other words, students are keenly aware of those factors — and this is also common sense — that if the test is more difficult than it was at other times, they might expect lower scores, or higher scores if they were tested by a lenient rater. Some of these factors are more obvious because their influence can easily be observed and command a large proportion of variance. Others are more subtle, their influence being more limited, representing less of the variance the test generates. The very act of controlling for any of these factors amounts to admitting their existence and amounts to an awareness of them as performance factors. For example, giving students the same time for a particular task is actually controlling the time factor.

Having seen a number of theories of communicative (foreign language) competence (e.g. Canale and Swain, Bachmann), and at a time when we are making progress towards a theory of performance as well (Dávid, "A mérendő"), one will ask why it is that all this accumulated knowledge of theories and research of performance factors has not (or not always) been put into practice in language testing? Why is common sense experience ignored?

## 10. Possible Developments for the Future

Although recent developments, such as the non-communicative *Versant* (digital language) test, may cast some doubt on how much longer communicative language testing (CLT) can remain the orthodoxy in the field, CLT may still be robust enough to

survive over the near future (McNamara "30 Years on"). McNamara suggests that apart from new technology for the automatic scoring of speech and writing, an associated return to pre-communicative "psycholinguistic, even structuralist, models of proficiency" is possible (226), so, to continue the metaphor, Pandora's Box might get shut again. Still, a wide range of factors in the testing process, all exerting an influence on the test-taker's performance, puts the onus on the test provider to take into account all the factors that were recognized with the adoption of communicative language testing. Once communicative teaching and testing techniques have been adopted, they should also be matched by appropriate measurement technology that can deal with the complexity of factors. Pandora's box should not be shut again.

The continued widespread use of simple point scores for the reporting of exam results indicates that the factors incidentally brought about by CLT are not taken into account. Why would anyone seriously engage with the task of taking into account communicative variables, when it is raw scores that are finally reported to test-takers? At least, as a first step, it should be acknowledged that appropriate measurement technology for taking performance variables into account has been in place for at least about 30 years. There is a directory for appropriate software that can tease out communicative language competence from among performance variables: https://www.rasch.org/software.htm. Nearly all the listed software can deal with dichotomous data and many can also deal with polytomous data, i.e. data on scales or multi-point items. However, only two programs can process data where there are not only test-takers and items, but also other factors, or facets, of the performance that language testing generates, hence the name *Facets* of one of these software (Linacre). The other software that seems to be capable of processing multi-dimensional or many-faceted data is *ConQuest 4* (Adams et al.).

It is possible to claim, of course, that some datasets are not amenable to analysis with the software indicated above, especially if the datasets are too small, including too few test-takers and too few items. Such problems can indeed occur at the testing of less popular levels, i.e. A2 and B1 and if the analyses are done according to Classical Test Theory. By contrast, however, it should be remembered that the information about raters, formats, dictionary use, etc. may provide the extra information these small data-sets lack. The conclusion for the accreditation scheme could be that *NYAT* as the professional body responsible for the exam boards should monitor whether the test-provider uses the opportunities that technology offers.

## 11. Test-taker Rights

In Hungary, recent years have witnessed the gradual extension of test-taker rights. Even more recently test-taker rights have been extended by the General Data Protection Regulation (GDPR). Test-taker rights also present three related challenges to the test provider.

One challenge has been brought about by the test-takers' right to view or obtain a copy of their papers. This is a sensitive issue because test papers are an expensive property (investment of money and work) of the examination provider, with their copyright on it, whereas the test-takers' demand is based on the fact that the test paper was stimulus to their responses. Do test-takers have a right to the test questions (tasks) or to their own answers only? The paradoxical nature of the situation is seen even more clearly in the case of an oral exam where the test-taker may formulate a right to the recording, but that recording contains both a recording of the examiners' questions, i.e. the task, and the responses of the test-taker. Which part of the recording can the test-taker legitimately lay claims to?

According to a selection of the individual's (test-taker, or data subject in GDPR) rights listed in GDPR, the test-taker has the right

- to the rectification of false or incorrect information (Chapter 3, Art. 16),
- to the erasure of information about themselves (Chapter 3, Art. 17),
- to the restriction of the processing of such information (Chapter 3, Art. 18),
- to lodge a protest (Chapter 3, Art. 21),
- not to be subject to automated individual decision-making (Chapter 3, Art. 22)

While the extension of test-taker rights, no doubt, will please a number of professionals, these rights can interfere with the interests of exam boards and potentially threaten reliable and valid measurement. The test provider is in possession of a lot of potentially useful information that could be used to maintain and improve the quality of measurement, but if they are hindered by regulations that stipulate they are not supposed to know (or use) what they do know, a conflict of interest may arise even for the test-taker. A good example is the test-taker's gender, which the test provider knows about, even if they do not ask about it. Yet, gender may well be a performance factor in a communicative test, contributing to good results with some candidates, while contributing to poorer results with some other candidates. If it is a construct-irrelevant factor (Messick), the moral mandate (professional ethics) obliges the test provider to improve the test by neutralising this factor, which can be done by specialised software such as *Facets*.

A second challenge has been the threat that test-takers' rights pose for an operational item bank by threatening test security. This is when the test-taker may ask for a recording of their speaking exam, which recording will not only contain their responses to the examiner (or tasks), but will also contain the supposedly secure tasks and the examiners' questions. (If a special version of the recording is handed over to the test-taker from which the examiner's input has been erased, secure items will not be leaked.) It could be argued that the test-taker cannot lay claim to personal data pertaining to tasks from the item bank because the tasks are mediated through the examiners' input, for which the examiners can claim exclusive rights. Their argument, however, was contradicted by legal experts at the Ministry. Thus, it appears that test-takers can lay claim even to items and tasks in a printed test booklet because the test-taker writes down and records their answers on the same pages. One might counter this by saying that anonymous data fall outside the scope of GDPR, once, following standard practice, test-taker performance is made anonymous. However, it is also true that according to the letter of GDPR, such data can still be considered as personal and to fall within the scope of the regulation because it covers coded data where the test-taker's identity can still be traced. Exam providers, as a rule, do make their test-takers anonymous by issuing exam codes, but it is all re-traceable so that they can ultimately attach the names to the test results again. A solution for test providers might be making data permanently anonymous as GDPR Recital no. 26 says:

> The principles of data protection should therefore not apply to anonymous information, namely information which does not relate to an identified or identifiable natural person or to personal data rendered anonymous in such a manner that the data subject is not or no longer identifiable. (5)

A third challenge posed by GDPR concerns the range of performance factors that have been necessarily acknowledged with the adoption of communicative language testing principles. The goal of the test provider should ultimately be to include those factors, as discussed above, in a proper assessment of the test-takers' foreign language ability, but the same factors might also constitute sensitive personal data, according to the stipulations of GDPR. Does one's gender not affect their performance in the foreign language, for example? Does the difference of status between the test-taker and the examiner, or the test-taker's ability to control their exam-related stress not affect performance?

The language testing profession has made the most progress to date in exploring method-related factors or variables, including the severity or leniency of raters. This has been because method related performance variables are the most straightforward and have also been identified by researchers, c.f. Bachman's method facets (Bachman). By comparison, variables related to the test-taker, however, are considerably more elusive and less well-researched (Kunnan). Thus, it is quite possible that the test provider who was unable (or unwilling) to account for test-taker related variables in the past, but who could do that now because the complex statistical tools have been available for some time, will be prevented in the future by data protection regulations from taking the same variables into account in the calculation of test results.

## 12. The Future

The future of the accreditation scheme is bound to be shaped by a long-standing dual attitude to language testing in Hungary. On the one hand, it is almost commonplace to say that in Hungary the most important goal for learners of any foreign language is certification. On the other hand, there seems to be a belief that language learning should be done for very practical purposes of communication of any

sort, i.e. travel, reading books or guiding foreigners in this country, but not for the purpose of producing certificates. People in this country are certainly of two minds about foreign language tests, as two colleagues aptly put it in the past. One attitude reported was that of "tremendous interest and appreciation", as observed in the 1990s by a perceptive expert, who had only an outsider's perspective at the time (Charles Alderson, personal communication). The other attitude was that of distrust and suspicion, as articulated by a colleague who, as a resident of this country, had much more of an insider's perspective (Christopher Ryan, personal communication).

The central statement of this part of the review is that there is a great deal of uncertainty in the future of the accreditation scheme. It may continue to function as had been intended, or may lose significance at some time in the future. The accreditation scheme may lose ground to either or both of the two ministry projects *Idegen nyelvi mérés* and *Célnyelvi mérés* (Öveges), both meaning, in a rather confusing way, 'Foreign Language Tests', if the projects are developed into fully fledged language examinations. It is unfortunately unclear at the moment what the real mission of these projects is and, above all, why they seem to be covering the same ground. These projects, if developed into language examinations, could turn out to be a challenge to the accreditation scheme.

The writer of this paper will use a historical approach to support their vision of the future of the accreditation scheme since they were present at many of the junctures of the accreditation process that led to its present form. There are three elements from the past to be reviewed below that allow the writer to describe a possible future scenario: these are the association between the accreditation scheme and higher education, the long-standing under-representation of private enterprises in the accreditation scheme and the ascendancy of the school leaving examination as supported by the public education branch of the Ministry.

It is fairly clear, with the perspective of many years, that the accreditation scheme and NYAK/NYAT have been more closely associated with higher education rather than general public education, which may be indicative of the future of the scheme. The first meeting of the professional expert body had been convened in the rooms of the higher education department at the Ministry and it was the under-secretary of state at this department who asked experts to elect the first chairman. For years to come, the Ministry official whose task it was to liaise with NYAK/NYAT was delegated by the higher education department.

With hindsight, it is also clear that the accreditation of foreign language exams was an important cause for higher education and the relevant Ministry department in the first place. The 1990s were difficult years for the language teaching institutions at universities and colleges (*lektorátusok* in Hungarian), with some having been closed down. Getting accreditation for their examinations was a means for survival. The overwhelming majority of accredited language examinations were based at universities and colleges across the country. The only true private enterprise was *Euroexams* (and *Kereskedelmi* és *Idegenforgalmi Továbbképző Kft.*[Commercial and Tourism Training LLC] to some extent) in these early years. The rest of the accredited examinations were from abroad, most being represented by their respective national cultural institutes (agencies).

The prospect of a home-grown school leaving examination for public education was seen as a distant one in the 1990s. However, by the early 2000s, work was well under way, and in 2005 the revised school-leaving examination was launched. The ascendancy of the school leaving examination was all the more noteworthy because it obtained the benefits of accredited status (or what is technically its equivalent) being the only language examination within Hungary that never had to undergo the accreditation process. This was a move whose morality was questionable because it was the Hungarian state,

through the agency of the Ministry (and *NYAK/NYAT*), that set the accreditation requirements and the same legal status for the entire industry, while making the same requirements for their own, i.e. the state-run school leaving examination.

What do all the above point to, with respect to the future of the accreditation scheme? The ascendancy of public examinations may well continue through the launch of the above two Ministry projects as accredited examinations with, or even without, taking these exams through the accreditation process. If the 2005 case of the school leaving examination is replicated, the Ministry might say that the exam they offer is good enough to assume accredited status without the pains of the accreditation process. Clearly, this perspective is unfavourable to the now accredited examinations because they will most probably lose many of their fee-paying test-takers. Thus, a shake-out among the accredited test-providers is a possibility.

There has been a further development in the field of accreditation that could make it possible for the Ministry to withdraw entirely from the accreditation scheme. Since 2014 accreditation has been granted for two years, after which time it has to be renewed, following a process of review by NYAK/NYAT. If the review is successful, the test-provider is offered another two years of accredited status. Before 2014, however, the test-providers typically used to consider it their right to continue accredited examining as long as they intended, even if they recognized the need for periodic reviews (Ágnes Deák, personal communication). It is fair to say that in earlier years accredited status was theoretically obtainable in perpetuity, it was "written in stone", provided that the test-provider and their exams passed the test of the review process (For a similar interpretation see Rozgonyi). With the modified regulations in place since 2014, it will be rather more likely that the test-provider not renew accreditation for the next two years. Thus, the legal constellation at present would impose no limitations on the Ministry to wind down the accreditation

process if circumstances change or if it so desires.

One might ask at this point how a situation can develop in which the accreditation scheme is wound down. First, the Ministry must be in the position to be able to offer examinations in foreign languages as an extension to public (school) education, for which generous terms might be extended, while hard pressed universities or businesses are unable (or unwilling) to offer comparable bonuses, i.e. cheaper exams. (Also note the present bonus of a rebate for the cost of a successful foreign language examination, now in effect). Second, the Ministry must be sure that the majority of school leavers can meet the target CEF level of B2, either by successfully passing the school leaving examination (at Hungarian "A" level), or by making sure they pass a language exam at the same level. If this occurs through the Ministry's own language exam, there is theoretically no more need for a complicated system of multiple examinations, where maintaining the same standards will always be high on the agenda. A further challenge to the prospects of the accreditation scheme would have been Decree 335/2014. (XII. 18.) which mandated a Level B2 certificate for those applying for higher education. As the requirement proved unrealistic, the Decree was revoked in 2019, strangely strengthening future prospects for the accreditation scheme.

## 13. Summary

In this paper, some aspects of the past twenty years of the Hungarian language examination accreditation scheme have been reviewed. It has been argued that the *Handbook* should be extended with methodological guidelines. Test providers should follow a moral mandate to use their expertise in language testing not only in constructing their tests, but also in assuring their quality. When test providers use communicative language testing methodologies, they are also to use measurement technologies more appropriate for communicative language testing. Finally, it

needs to be stressed that legal and political considerations of test-taker rights and data protection should not encroach on measurement, and it has been suggested that the future of the accreditation scheme is very much in the balance.

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# Key Aspects of Vocabulary Knowledge in Second Language Development: A Review of Theory and Research

Brigitta Dóczi

## 1. Introduction

Words play a crucial role in the comprehension and production of language. For successful reading and communication L2 learners need vocabulary knowledge more than syntax (Folse; Thornbury) and several researchers have identified vocabulary knowledge as one of the best predictors of successful reading comprehension (e.g. Qian, "Assessing the Role"; Milton; Stæhr). Given the multi-faceted and complex nature of vocabulary knowledge, it is important for teachers, researchers and theorists to be aware of the processes and aspects of learning and teaching lexical items.

In order to learn a new word in a second language, it is important to clarify what kind of information needs to be acquired by the learner. However, despite a myriad of research studies in the field of vocabulary acquisition, there is still an ongoing debate about what is meant exactly by vocabulary knowledge since researchers and theorists seem to have emphasised different aspects of it (Ma). For example, in the literature *vocabulary knowledge*, *word knowledge* or *lexical knowledge* are frequently substituted by the terms 'lexical competence' (Henriksen 304), 'vocabulary knowledge scale' (Wesche and Paribacht 13) or 'vocabulary knowledge framework' (Meara, *The Vocabulary Knowledge* 1), which all accentuate different dimensions of knowing a word. However, what researchers do agree on is the

fact that vocabulary knowledge should be regarded as a continuum (or continua) and there are several dimensions which need to be accounted for in the language learning process.

The present theoretical paper intends to familiarise readers with some of the fundamental theories with regard to vocabulary knowledge and how the term has changed over time. First, the evolving notion of *vocabulary knowledge* will be discussed. Then, by covering the concepts of *lexical space*, *receptive (recognition)* and *productive (recall) vocabulary knowledge*, the aim is to give an overview of the theoretical foundations and support them with empirical evidence in order for teachers to be able to foster a more conscious and successful lexical development.

## 2. Vocabulary Knowledge: A Changing Notion

Based on the theoretical background and research findings of the time, the following aspects of word knowledge were highlighted (Richards qtd. in Ma 27): frequency, register, syntax, derivation, association, semantic values and polysemy, which were adopted by the next generation of researchers. Richards' framework can be regarded as a useful starting point in conceptualising vocabulary knowledge, but it has been challenged for two reasons (Ma). On the one hand, it lacks some important dimensions, such as pronunciation, spelling and collocational behaviour (Qian, "Investigating the Relationship"), while on the other, this framework is one-sided and cannot be followed as a suitable model for a theoretical description of the process of vocabulary acquisition (Meara, "The Dimensions").

As a significant improvement over the next two decades, a more complete description of word knowledge was proposed by Nation, which comprised eight word categories: spoken form, written form, grammatical behaviour, collocational behaviour, frequency, stylistic register constraints, meaning, and associations

of a given word (Nation, *Teaching and Learning Vocabulary*). The novelty of this framework lies in the fact that both receptive (word form and meaning) and productive skills (word use) are specified and distinguished.

In order to adopt a more holistic approach to vocabulary development, other angles of this complexity were addressed: the issue of size (breadth of vocabulary), the richness of lexical structure (the strength of the links between words in the lexicon) and the automaticity of lexical access (how words can be retrieved from the lexicon) (Meara, "The Dimensions"). Together with Richards' eight features as well as Meara's more theoretical framework, the latter tenets helped to produce a comprehensive construct for vocabulary knowledge and four complementary traits of lexical knowledge were outlined: (1) vocabulary size, (2) comprehension of word characteristics, (3) the organization of the lexicon and, finally, (4) lexical access (Chapelle qtd. in Ma 28).

Another new framework constructed by Henriksen was based on diverging but complementary aspects of word knowledge, which can be regarded as dichotomous: (1) the 'partial-to-precise knowledge' of words, (2) 'depth of word knowledge', and (3) receptive-productive knowledge. This was followed by a combination of the strength of earlier models and it included four intrinsically related lexical knowledge components: (1) vocabulary size, (2) depth of word knowledge, (3) the organization of the lexicon and (4) the automaticity of receptive-productive knowledge, that is, how fast words are accessed for receptive and productive use (Qian, *Investigating the Relationship*).

In conclusion of this section, it can be stated that earlier models of vocabulary knowledge rely on first language word knowledge characteristics (e.g. Richards), whereas the later, more theory-based frameworks (Meara, "The Dimensions"; Henriksen) focus on the underlying processes of vocabulary acquisition. While

in the beginning the focus was more on quality of individual word knowledge, in the subsequent frameworks we can observe a more complex view of vocabulary knowledge with the inclusion of vocabulary size, lexical organization as well as lexical access.

## 3. Lexical Space

When conceptualising the complexity of vocabulary knowledge mentioned above, the most recently applied construct is the notion of *lexical space*, a term proposed by Daller, Milton and Treffers-Daller. Lexical space incorporates three principal components of knowing a word along three axes: the horizontal one represents *lexical breadth*, the vertical one signifies *lexical depth*, whereas the y-axis denotes *lexical fluency*. If these dimensions are better understood, learners and teachers can make more informed decisions when trying to develop vocabulary. First, the definition of each component will be provided, followed by an emphasis on their interrelationship based on the findings of empirical studies.

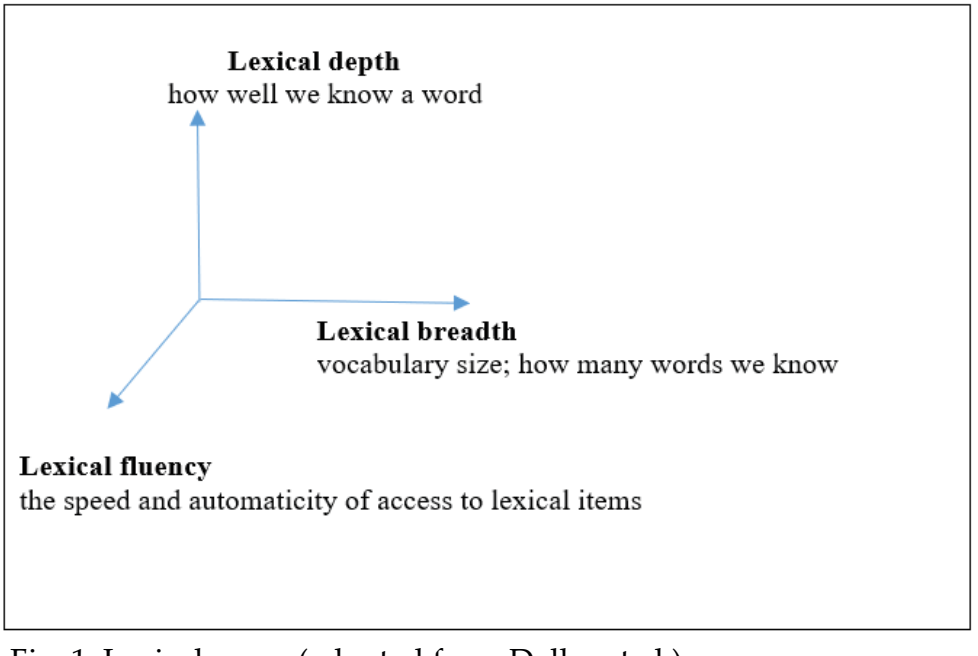


Fig. 1. Lexical space (adapted from Daller et al.)

## 4. Breadth of Word Knowledge

Lexical breadth refers to vocabulary size, namely, how many words we know in a given language (for a discussion on what counts as a word in psycholinguistics, see Dóczi and Kormos). It is estimated that British native speakers of English use somewhere between 16,000 and 20,000 word families (Schmitt, *Researching Vocabulary*), a nd according to Graves, August and Martinez, the attainable goal for an educated American speaker is to reach a vocabulary size of around 50,000 words in English. (This difference might be attributed to the difficulty of researching vocabulary size as there are diverging views on what counts as a word or a word family.) Given the fact that in English there are a high number of rare words, accumulating such a high number of words is not an easy process even for a native speaker, not to mention L2 learners, who face a considerable challenge in this respect.

Nevertheless, there is a need for building up a sizeable lexicon for second language learners if they are to improve their comprehension of the target language. As indicated by Hu and Nation, for adequate unassisted reading, learners need to be familiar with over 98% of vocabulary items in a written text, which means two unknown words for every hundred items. Other studies that have explored written language showed that 8,000 to 9,000 words were required to achieve this 98% coverage (Milton and Hopkins; Nation, "How Large a Vocabulary"). As far as spoken texts are concerned, Adolphs and Schmitt reported that 5,000 words accounted for 96% lexical coverage, whereas in Nation's study (*How Large a Vocabulary)*, 98% coverage was achieved by 6,000 to 7,000 words. This was also in line with Webb and Rodgers's findings: When they investigated the vocabulary size needed for successful listening comprehension in movies, they found that 6,000 American and 7,000 British words resulted in more than 98% lexical coverage. (British speakers were found to use somewhat more difficult lexical items.)

Even though it would be logical to hypothesise that learners need a smaller vocabulary size to understand spoken language, Coxhead and Walls came to the conclusion that this was not the case regarding authentic, semi-formal, academic language. Analysing TED Talks (ted.com/talks), the researchers reported a similar vocabulary load to that of written discourse, for which 8000 word families were needed to achieve 98% coverage, irrespective of the topic of the talk. With regard to how many hours of instruction are needed, Schmitt ("Instructed Second Language"), using Laufer's data, pointed to approximately 400 to 500 hours of instruction for every thousand words. Research has shown that the increase of vocabulary size starts with a fast and intense initial growth, which is followed by a slower, more moderate development as less frequent words are encountered by learners (Dóczi and Kormos).

It has been found that vocabulary size correlates with communicative skills as well as spoken and written comprehension and thus it is a strong predictor of learners' overall language proficiency (Milton; Stæhr). For instance, a study of the connection between vocabulary size and test results of listening, reading and writing papers revealed that vocabulary size correlated with the scores in all three skills measured in the exam, but the strongest correlation was found particularly in the case of the reading component (Stæhr). Furthermore, knowing the most frequent 2,000 words in order to reach or advance beyond intermediate level was also highlighted. Researchers have also investigated the role of frequency and the need for a reassessment of the frequency level boundaries of *high-*, *mid-* and *low-frequency words* (Nation, *Teaching and Learning Vocabulary* and *Teaching Vocabulary*; N. Schmitt and D. Schmitt; Zimmerman). In other words, knowing which words to learn at what level can significantly ease the language learning process, which is why most coursebooks now rely on frequency lists.

## 4. Depth of Word Knowledge

Another important feature of lexical competence relates to the subtle dimensions of knowing a word, called depth of vocabulary or lexical depth, and as mentioned earlier, Nation (*Teaching and Learning*

*Vocabulary* and *Teaching Vocabulary*) put forward a list of components, which includes the sub-components of *word form*, *word meaning* and *word use* and comprises altogether eight aspects of knowing a word (see Figure 2).

| **Comprehensive word knowledge** (Nation, 1990, 2001) | | |
|---|---|---|
| Word form:<br>spoken form<br>written form<br>& affixes | Word use:<br>grammatical behaviour<br>collocational behaviour<br>frequency<br>register & style constraints | Word meaning:<br>L1 equivalent(s),<br>associations &<br>connections with other words in the lexicon |

Fig. 2. Comprehensive word knowledge (Nation, *Teaching and Learning Vocabulary* and *Teaching Vocabulary*)

Most vocabulary researchers accept this framework as the most complex list of dimensions of lexical depth. Recently, a collective term that has also been applied in terms of the features of word knowledge is the concept of *layers of word knowledge* (Scott and Nagy; Zimmerman) and although it covers almost the same aspects as Nation's list (i.e. meaning, collocations, grammatical features, word parts and register), the term *layer* suggests that some of these layers may not always be obvious and easily accessible for learners and this might make the vocabulary learning process more difficult.

With regard to the investigation of lexical depth, there are two main approaches (Schmitt, *Researching Vocabulary*). While the *dimensions* or *components approach* aims to specify the elements that constitute word knowledge and establish connections between them, the *developmental approach* explores the incremental nature of vocabulary acquisition, that is, how vocabulary knowledge develops along a continuum.

*4.1 The Dimensions Approach*

Within the *dimensions approach*, a number of these aspects of word knowledge have been identified. For example, the link between word form and word meaning has been found important (Schmitt, "Instructed Second Language"), and several components (e.g. spoken and written word form, part of speech, conceptual representation and links to other words) were also shown to have a direct impact on vocabulary acquisition (Willis and Ohashi), contributing to the ease or difficulty of learning new vocabulary items. Following the line of Schmitt's research ("Tracking the Incremental Acquisition"), a few studies have focused one or more aspects of depth of word knowledge. For example, Schmitt and Zimmerman compared native speakers and advanced L2 learners in relation to their knowledge of derivative forms of word families, and their results illustrated that all their participants were partially familiar with the derivatives (and even native speakers failed to produce all the possible word forms). In terms of the various dimensions observed longitudinally, there was gradual development as learners became more advanced in their L2 and some depth of knowledge components were shown to be interrelated (Crossley et al.; Dóczi and Kormos; Schmitt, "Tracking the Incremental Acquisition").

*4.2 The Developmental Approach: From Receptive to Productive Vocabulary Knowledge*

Besides the previously discussed concept of lexical space, one of the most common classifications concerning vocabulary knowledge is whether words are known receptively (understood when used by others), also referred to as *recognition knowledge*, or productively (used by the learners themselves), referred to as *recall knowledge*. This distinction can be further divided along the question of whether it

refers to spoken or written language (Graves et al.). Mondria and Wiersma suggest that 1) these four types of vocabulary and their learning overlap; 2) learning words productively is more demanding; and 3) productive vocabulary is more prone to fading than receptive vocabulary. Consequently, both children and adults possess greater receptive vocabularies than productive ones (Graves et al.).

In an attempt to explore the *developmental approach* in relation to vocabulary development, Webb postulated that most vocabulary learning happens receptively through listening and reading and he also highlighted that the type of learning has an impact on the knowledge acquired: receptive learning generates more progress in receptive knowledge and productive learning results in better productive performance. In a series of tasks he further tested this hypothesis. First, after spending 90 minutes with tasks using glossed sentences (a receptive task type) and sentence production (a productive task type), the participants were given various tests (10 altogether) and their receptive and productive knowledge of word form, meaning, associations, syntax and grammatical functions were measured. The researcher's results indicated that although both treatments proved efficacious, it was through the receptive tasks that the participants gained more knowledge on both measures.

This contradictory finding might be attributed to the differences in the time needed to learn the words and the fact that since receptive learning occurs faster, alternative strategies might have been used by the participants receiving only receptive treatment (Webb). Therefore, in the second phase the variable of time was excluded, that is, participants were given as much time as was needed, and they were not aware that they would be tested after the learning tasks. This time the reverse was found and productive learning appeared to lead to more gains in both productive and receptive knowledge. One significant observation was that scores

on word meaning were the lowest, which clearly demonstrates that other aspects may develop earlier. In Webb's view, the key factor is the time required to complete the tasks, but it can also be assumed that the level of engagement is also higher if teachers provide opportunities for learning vocabulary productively.

The overlap between receptive and productive vocabulary learning was also confirmed in another longitudinal study where pre-intermediate EFL learners' vocabulary learning was traced (Dóczi and Kormos): there was significant development of the target words over time and both receptive (i.e. written form, spoken form and word meaning) and productive (other word forms, sentence formation and collocation use) deep word knowledge components were found to improve parallel to each other. This seems to contradict the tenet of the "threshold effect" that there might be a clear boundary between knowing a word receptively and using it productively, as argued earlier by Meara (Schmitt, *Researching Vocabulary* 225). Instead, the results indicated that receptive and productive knowledge should rather be placed on a continuum and words are indeed learnt incrementally. In this sense these findings harmonise with Schmitt's *(Researching Vocabulary)* that individual words are known receptively and productively to differing degrees and might develop parallel to each other. This means that teachers need to be patient with their learners when it comes to being able to use a word productively.

## 5. Lexical Fluency

The last dimension of lexical space, referred to as lexical fluency or vocabulary accessibility (Laufer and Nation; Meara, "The Dimensions"), relates to the speed and efficiency with which L2 learners are able to access their lexical knowledge in order to achieve fluent recognition and production. While both breadth and

depth of word knowledge are fundamental for lexical development, this type of knowledge must also be developed and ready to be applied in order for conscious and controlled processing to take place (see Grabe for an overview). With increased automaticity of lexical processing, L2 learners are able to direct their attention to other linguistic or non-linguistic aspects of communication.

It was argued by Laufer and Nation that fluency of access develops when the existing links between lexical items are strengthened through repetitive use; in other words, the more we use lexical items, the faster we can retrieve and use them later. Relying on the findings of L1 vocabulary research, the authors claim that faster recognition results in more automatic reading comprehension (for research in the field of L2 reading see Grabe; Koda). As for the type of learning, an increase in lexical fluency could be observed in both incidental and instructional settings (Schmitt, "Ins tructed Second Language"), while Zhang and Lu reported that a development in lexical fluency had a positive effect on both receptive knowledge, such as reading and listening, as well as productive skills, such as writing and speaking. In other words, ease of access is a key asset in developing second language vocabulary knowledge and learners benefit greatly if there is increased focus on lexical fluency in the language learning process.

### *5.1 The Link Between Lexical Breadth, Depth and Fluency*

Vocabulary researchers have discovered a close connection between lexical breadth and depth (Wang; Schmitt, *Researching Vocabulary*) and indicated that depth of word knowledge might be a possible indicator of language proficiency. For instance, in an attempt to establish a link between depth of vocabulary knowledge and academic reading, Qian ("Assessing the Role") found that lexical depth correlated better with results in reading comprehension than lexical breath; and when the two dimensions of word knowledge

were tested concurrently, the combined method was a better predictor of participants' reading performance. In a later study he observed a very high correlation between breadth and depth of word knowledge, which led him to the assumption that with an increase in the number of words a learner knows, the depth of knowledge of these words also expands (Qian, "Investigating the Relationship").

Continuing Qian's line of research, a more recent study by Hatami and Tavakoli, explored the extent to which learners' ability to deduce unknown words from context in a reading task might be affected by their vocabulary size and depth of word knowledge. It was concluded that breadth and depth of word knowledge both contributed to participants' ability to infer the meaning of unfamiliar words, although size appeared to play a more significant role than depth. Even though results are contradictory concerning the specific role of breadth and depth of vocabulary knowledge, what may certainly be understood from these studies is that students with higher levels of vocabulary knowledge are more successful in reading comprehension and lexical inferencing. This phenomenon is referred to what Stanovich called the 'Matthew effect' in reading: students with better vocabulary knowledge spend more time reading and become better and better in acquiring new vocabulary through the process of reading. This leads to an ever widening gap between them and those unsuccessful students, who demonstrate lower levels of vocabulary knowledge and thus read less and less. Therefore, teachers should make an effort to encourage second language learners to read as much as possible.

To date, research exploring the connection between lexical fluency and vocabulary size or depth has been scarce. In a study aiming to compare native and non-native speakers of English with regard to whether a development in vocabulary size influences the speed of recognizing words, Laufer and Nation detected a strong relationship between breadth of vocabulary and lexical fluency

in the case of native speakers. On the other hand, an increase in vocabulary size did not enhance second language learners' word recognition, perhaps because they lacked the more subtle dimensions of knowing a word.

The inter-relationship of all the three aspects of lexical space has recently been investigated in a longitudinal study by Zhang and Lu. Over a period of twenty-two months, the participants (three hundred Chinese university students) received computerised versions of the Vocabulary Levels Test (developed by Schmitt and his colleagues in 2001, see Schmitt, *Researching Vocabulary:*) combined with a test that measured the speed of word recognition from an earlier version of the Vocabulary Levels Test (Laufer and Nation) on three occasions. Their findings were manifold. First of all, participants' vocabulary size showed a significant increase in the different frequency levels between each of the three occasions, although the researchers could not trace any systematicity in the development. Lexical fluency was shown to develop to a lesser extent in comparison with breadth of vocabulary; however, there was significant improvement in recognizing higher frequency vocabulary in the first and lower frequency words in the second phase.

In this respect, their findings were similar to those of Laufer and Nation's, in that a low correlation between the development of vocabulary size and lexical fluency was detected. As their final observation, Zhang and Lu hypothesised that development in lexical fluency might be preceded by a need for growth in vocabulary size, which may be due to the fact that the former is often neglected in the vocabulary learning process. In their view, understanding the relevance of word frequency might play an important role in fostering a more automatic lexical access.

## 6. Conclusion

This paper aimed to provide definitions for some of the key constructs relevant to second language vocabulary knowledge. The first part of the paper addressed the complexity of the construct of vocabulary knowledge. Then, the notion of lexical space was introduced, in an attempt to conceptualise and highlight the distinction and connection between breadth and depth of word knowledge and lexical fluency. Finally, the concepts of recognition and recall knowledge were outlined. Overall, it might be concluded that several lexical factors, which are all interconnected, might contribute to successful L2 vocabulary development. Below is a summary of the most important findings relevant for second language teachers:

- Increasing vocabulary size, or breadth of vocabulary, is essential for improving other language skills (e.g. reading) as well as lexical depth
- Depth of word knowledge is a complex construct, which delineates three dimensions of word knowledge: word form, word meaning and word use, which all develop incrementally as learners become more advanced
- Lexical fluency accounts for the control, speed and efficiency of accessing words and it requires a lot of practice and reuse of already learnt lexical items
- Receptive and productive vocabulary knowledge develop parallel to each other and the types of input in the teaching process affects the extent to which learners are able to recognise and recall words

We have seen the complexity of vocabulary knowledge and the research findings presented in the chapter suggest that it develops incrementally. In the future it would be interesting to uncover how the components mentioned above might enhance second language vocabulary learning at various levels, as well as explain the rationale behind some of the underlying factors (e.g. different types of input, the role of noticing and individual differences) that facilitate or hinder vocabulary development.

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# How Far Can a Novelist Go? The Agnostic Catholicism of David Lodge

Ákos Farkas

It was some time ago that Tamás Bényei, editor-in-chief of the forthcoming Hungarian-language history of English literature commonly known by the acronym HUHI,[1] made the suggestion that I should undertake writing a second subchapter for the volume. The working title of the section thus assigned to me would be the English Catholic Novel. I first thought that as the author of a similar chapter in *Az ártatlan ország* (The Innocent Country), his major work on the post-1945 English novel, Professor Bényei was better qualified for the job than anyone I knew of in Hungary – including myself. Then I was reminded of my own – to my mind rather modest – contribution to the Hungarian reception of two twentieth-century writers, James Joyce and Anthony Burgess, who each came from a Catholic background. So it was that I eventually overcame my initial reluctance and agreed to write the requested chapter; however, the felt need to dispel my own lingering qualms has prompted me to articulate the reasons for my affirmative decision. What follows then is an attempt to demonstrate, through the illustrative example of David Lodge's selected novels, that writing a short overview of the Catholic novel in Britain for a comprehensive history of English literature is in any case a task

1 Distorted and informally used shortening for the Hungarian History of English Literature, the English translation of the working title Az angol irodalom magyar története – a comprehensive, multi-author volume in the making, sponsored by the National Research, Development and Information Office (NKFI) of Hungary; the project is coordinated by ELTE's School of English and American Studies (SEAS) and until November 2017 was overseen by the late Professor Géza Kállay of SEAS.

worth performing – however problematic such an undertaking may be.

To remind myself of what had been done in the field earlier, I first went back to *Az ártatlan ország* and its major chapter on the Catholic novel. What I found first was not particularly encouraging. The relevant chapter confronted me with an opening statement on the English Catholic novel expressing some very serious doubts as to the merits of the whole enterprise. Why should I, or anybody else, want to waste precious research time and the publishers' limited resources on a concept which "does not appear to be interpretable from a poetic aspect" (332)?[2] Why should a whole subchapter in "HUHI" be devoted to the Catholic novel if it is no more than "a pseudo-category of literary criticism" (332)?[3] True, the monographer himself seems to accept that a less than fully "poetic," i.e., insufficiently formal or narratological, category may still have some heuristic value. Otherwise he would surely not have devoted a very substantial chapter to the phenomenon which he himself calls, in the title of the relevant section of *Az ártatlan ország*, what it is: a "A katolikus regény" – the Catholic novel.

Further on, the chapter itself offers evidence, circumstantial as it may be, of why the English Catholic novel merits the close inspection to which the work of its major post-war practitioners is subjected in it. A page or so after his dispiriting remark quoted above, Bényei goes on to quote the findings of a scholarly probe into British reading preferences, a survey concluding that among twelve of the general reader's "most indispensable," classic works of fiction there are no less than three Catholic novels (333). Given that Roman Catholics account for a mere four per cent of Britain's entire population and less than a tenth of the country's religious

2 "A 'katolikus regény' […] poétikai szempontból értelmezhetetlennek tűnik." Translations from the Hungarian here and below are my own.

3 "A 'katolikus regény' […] kritikai ál-kategória."

citizenry today, it can safely be said that the number of Britain's supposedly most important novels written by, about, or for believers of the Old Faith far outweighs the statistical proportion of Roman Catholics in this most un-Romish country.

Equally importantly, at least three valid considerations are advanced in *Az ártatlan ország* as to why the academic critic, as well as the "common reader," may find the Catholic novel worthy of interest. Firstly, most of this novelistic sub-genre's leading practitioners have taken sides in Britain's all-important intellectual discourses concerning the modernity versus tradition debate, whether they embraced progressive or conservative ideas (Bényei 333). Secondly, some of these writers can be said to have experimented with what later came to be known as metafictional devices of narration (372, 388), sometimes before the postmodern turn had been duly recognised. And finally, owing to their espousal of a religious orthodoxy, some key Catholic novelists can be seen as important forerunners of today's anti- or post-humanist thinkers (350, 355-6). Whatever conceptual deficiencies the Catholic novel may have in terms of the formal genre of poetics, its sociological, philosophical and, eventually, literary significance may well redeem it from the charge of scholarly irrelevance. The very term Catholic novel, referring to the given works' cultural embeddedness, may be of heightened academic topicality today, when we are in the very midst of what has rightly been called the "contextual turn" of literary criticism (Burke). It must be this contextual turn that validates Bényei's tacit acceptance of the definition, one that I also find satisfactory, which the monographer's favourite authority on the topic provides for the term "Catholic novel." A Catholic novel, posits Thomas Woodman, is "one that deals with specifically Catholic themes or subject matter or indeed with any themes or subject matter from a distinctively Catholic perspective and with a sufficient degree of inwardness" (xi).

Whatever theoretical justification may be found for the continuing use of the term "Catholic novel," the question of my own, personal motivation still persists. If all the pros and cons of the issue have been weighed, if just about everything has been said that a Hungarian scholar can say on the matter, then what notable contribution can still be made? Some further research and thinking convinced me that there is much in fact left to do. Given that *Az ártatlan ország* focuses on the period stretching from the late forties to the early eighties, its writer cannot be taken to task for overlooking works outside his study's temporal purview. And yet, the English Catholic novel cannot be fully understood without a closer look at the works of Alice Thomas Ellis, Sara Maitland, Piers Paul Read or – most importantly for this paper – David Lodge.

Aside from the changing historical perspective, I have found another, in a sense more theoretical, reason for continuing with the project. It is my contention that by focusing on Graham Greene's obsession with the darker aspects of human nature – its evil and sinful tendencies – or on Muriel Spark's objectified, depersonalised characters, and the attendant "radical, metaphysically understood, erosion of the […] self" depicted in her novels (Bényei 394)[4], *Az ártatlan ország* paints a picture of the English Catholic novel that may be seen as somewhat one-sided. In the light of some later developments not or not *sufficiently* considered in his Catholicism-related work, some of the conclusions posited by the monographer seem to me of limited applicability. I believe that "Catholicism may have an apparently feasible, or at least noteworthy, answer to the crisis of humanism, as it does in the case of Greene and […] Spark" is a statement begging the question (333-4).[5] Is (or was) humanism indeed in crisis? – I ask myself. And if so, is it humanism as such or just one *kind* of humanism that had arrived at a critical stage

4 "a […] szubjektum radikális, metafizikai érvényű kikezdéséről."

5 "[A] katolicizmus érvényesnek, legalábbis megfontolandónak tűnő válaszlehetőséget is jelenthet a humanizmus válságára, mint Greene és […] Spark esetében."

by the time these two writers turned to the Catholic faith for reassurance? Could there perhaps be an optimistic alternative, which is both Catholic and novelistic, to the dispiriting response offered by the darker works of Graham Greene and Muriel Spark to what they perceived as the crass materialism of the secular world's complacent, and bankrupt, humanism?

One passing remark made by Bényei on Greene's "most cheerful" novel *Monsignor Quixote* (1982) could be understood to suggest that such an alternative is in fact available (353).[6] Unfortunately, the argument propounded in *Az ártatlan ország* stops short of interpreting the hopeful outlook on the human condition implied in the story of a restless old priest and a lacklustre communist's odd friendship for what it is: the viability of a qualified and thus truer sort of humanism than its outworn and spurious version represented in Spark's and Greene's other novels. That the complementary remark remains unexploited is regrettable. After all, the unshakeable faith in human nature being capable of redemption witnessed in Greene's quixotic priest, when paired off with the Communistic confidence of his friend, the failed town mayor, in the inevitability of social progress, has the potential to convince the reader of a humanism transcending its putative crisis. The humanism thus salvaged by an aging Greene would be a Christian, and within that, a Catholic, kind of humanism – catholic with a lower, as well as an upper, case "c," meaning comprehensive or even universal.

It is here that we are to return to one of Greene's best disciples. The writer in question is the above-mentioned David Lodge, a contemporary English novelist best known for his mildly satiric "campus novels," and a leading academic critic (Lodge being familiar to every undergraduate student of English at least as the editor of two major collections of seminal essays in literary

6 "Greene legderűsebb regénye"

theory), but also notable as a major living practitioner of the Catholic novel in England. A real disciple, as is well known at least since Harold Bloom's *Anxiety of Influence*, should be just as efficient at *un*learning their master's lessons as they must be diligent at learning from them. And that is exactly what Lodge did. True, he wrote his MA thesis on Greene, to whom he kept returning as a major point of reference in his copious non-fiction work while filling many of his own novels with overt references as well as muted allusions to his famous precursor. And yet, fairly early on, Lodge gave voice to his differences with the older novelist, too. In a 1971 essay on Greene, he noted a Catholic "current of anti-humanism" flowing into the work of the master (*The Novelist* 97). An astute reader of Greene's early novels, whose plots were propelled by dark energies of betrayal, mistrust and dissolution, Lodge could not possibly foresee at the time how an older and wiser Greene would, in ten years' time, change tack. However that might be, Greene in his later career did in fact turn towards a conception of Catholicism markedly different from what had been objectified in the "Greeneland" of a younger Greene: a disconsolate world in the back of beyond within which his guilt-ridden protagonists moved about.[7] This turn away from Greeneland occurred with the aging Greene's comic masterpiece *Monsignor Quixote*. As he could obviously not anticipate his precursor's more optimistic, or at least more balanced, take on human nature in Greene's quasi-theologicalpicaresque of 1982, Lodge may well have felt obliged to step in and provide what he missed from the unforgiving anti-humanist Catholicism embodied in the earlier novels' Greeneland.

7 Mark Bosco provides a concise definition of the term Greeneland according to which the coinage long in use in Greene criticism denotes "a landscape filled with lonely, pathetic, and sometimes malevolent characters. Incidents of pursuit, acts of violence, and voluntary and involuntary betrayal populate a world set against a background of misery and squalor" (25-26).

What Lodge thus proceeded to perform can be seen as a vicarious move away from Greene's depressing depictions of the world in *A Gun for Sale* (1936), *Brighton Rock* (1938), *The Heart of the Matter* (1948), or *A Burnt Out Case* (1960). *Clinamen* is the term, introduced by Harold Bloom in his Freud-inspired work on literary predecessors rebelling in their various ways against their self-elected precursors, that best describes Lodge's swerve away from an early Greene's anti-humanist Catholicism toward his, Lodge's, own more cheerful version of the same religion. Replacing poet with novelist and poem with novel in the following quote, one can clearly see how Bloom's description of the "revolutionary ratio" *clinamen* fits the reaction of a younger, temperamentally more optimistic, Lodge to an early, and very dark, Greene. "*[C]linamen* appears," explains Bloom, "[as] a corrective movement in [the disciple's] poem, which implies that the precursor poem went accurately up to a certain point, but then should have swerved, precisely in the direction that the new poem moves" (14).[8]

It is such a corrective move, or a series of such moves, that was performed by Lodge in his three novels to be discussed here: *How Far Can You Go, Paradise News,* and *Therapy*.

The earliest of these, *How Far Can You Go* (1980), presents the reader with a dynamic tableau of several young Catholic men and women living their married or single lives in the England of the 1950s, '60s, and '70s, before, during, and in the wake of the Catholic Church's much-debated Second Vatican Council. These young couples and loners are all busy trying to come to terms with the conflicting demands made on them by their changing, but in

8 J. Russell Perkin also uses, in his monograph on Lodge, Bloom's post-Freudian schemata elaborated in the Anxiety of Influence, but the Canadian Lodge-scholar works with the "revolutionary ratios" called apophrades, daemonization, kenosis, and tessera by Bloom (Perkin 60, 64, 48); my own focus here, however, is clinamen. I applied the Bloomian ratio tessera to contemporary fiction in *Will's Son and Jake's Peer* some twelve years before Perkin did so (Farkas 6, 45, 91, 121, 134).

sexual matters rigidly traditional, religion *and* an increasingly secularised, pleasure-oriented world around them. Despite the various frustrations, the minor and major calamities befalling the numerous characters in it, the outcome of this collective *psychomachia* is suggestive of some guarded optimism. The novel's conclusion comprises a transcript of a TV documentary recording a festive gathering of the no longer very young protagonists celebrating, each in their own rather unorthodox way, Christianity's Easter. Despite a number of rather confusing and conflicting soundbites in it, the script implies an altogether affirmative hope of some vaguely religious redemption. The costumes worn and the opinions voiced by the filmed participants are just as multi-coloured as the rainbow, and so are their later lives followed up in the novel's second – alternative – ending called "Ends."

Lodge's general self-description given in an interview of 1993 thus fits, perfectly well, the novel *How Far Can You Go*. "My novels," he asserts, "are comic, not only in the sense of being funny, but also in structure. […] They're either open-ended, deliberately unresolved, or else they're rather optimistic" (qtd. in Bergonzi 60-61). *How Far Can You Go* is, perhaps more than any other novel by Lodge, comic in the tradition of Shakespeare's romances or Dante's *Commedia* while at the same time self-consciously postmodern in the manner of Anthony Burgess's or John Fowles' inconclusive narrative conclusions. This particular novel is both optimistic *and* open-ended, demonstrating how far a novelist can go in combining old and new – in terms of form as well as content.

*Paradise News* (1991), Lodge's second Catholic novel to be considered here, is less programmatically open-ended but at least as optimistic in its resolution as *How Far Can You Go*. The plot follows Bernard, a self-defrocked Catholic priest, on his way, in a reduced-price package tour, from England to Hawaii to be present at the death-bed of his aunt Ursula dying from cancer. Although Ursula

does expire in the end, Bernard, a youngish man despairing of his current profession as an instructor at a bleakly modern theological college and of his whole life as a lapsed and lonely Catholic in a far too secular world, finds reassurance, and maybe happiness even, at novel's end. Knowing Lodge's lighter disposition one will not find such a resolution entirely unexpected. What may be surprising, though, about the circumstances of Bernard's secular redemption is that it is in touristy Hawaii of all places that he is granted the promise of a meaningful life on the side of a warm-hearted, mature woman. The explanation lies not so much in any idiosyncratic disposition of the writer but in an important feature of the religion whose spirit imbues his novel. Remarkably, the protagonist's coming to terms with this as well as the other world occurs against the tacky, and emphatically materialistic, backdrop of Honolulu's commercial "paradise" (scare quotes intended), but at the same time as a result of a string of ultimately happy coincidences meant to be understood as no less than miraculous. Such a juxtaposition of the material and the spiritual, the earthly and the transcendental, suggests a principle at work here that is central to Catholicism at large. This principle is the Catholic's reasoned belief in the sacramentality of the secular. Adherents of this dogma insist, as a major historian of the Catholic English novel puts it, "that matter can be a vehicle for spirit, that God's grace comes through *material* things, that God is still present in the world" (Crowe, *Aiming* 178, my emphasis). [9]

That the principle of the sacramentality of the secular is

9 Lawrence S. Cunningham quotes the traditional catechism for the briefest possible definition of the sacraments to say that they are "outward signs of an inward grace" (118). He goes on to add that that "the confidence that Catholicism has in the sacramental – in the mediating power of physical reality – […] explains why […] the [Catholic] Church is so sympathetic to anything that touches our senses" (119). The sensuality of the Catholic imagination related to the sacramental thus understood lies at the heart of the believer's attraction to the visual, the auditory and the tactile – to art as well as kitsch.

indeed operational at crucial points in the novel *Paradise News* is easy to illustrate. Here is how the harsher tonalities of irony and ridicule with which the fake façade of the gaudy Honolulu scenery is described in the novel is muted by joyous outbursts of epiphanic rapture: "There was a rainbow over one of the hills, behind the tower block in the Hilton Hawaiian Village with the rainbow mural...., they say it's the biggest ceramic mural in the world." That is how the character Yolande describes the scenic background to the irregular, open-air funeral of Aunt Ursula in a letter sent to Bernard, who has returned to England in the meantime. "I suppose," Yolande adds, "*that* just about sums up Hawaii: the real rainbow cosying up to the artificial one" (*Paradise* 289). The above-quoted Marian E. Crowe, author of the monograph on the Catholic novel significantly titled *Aiming at Heaven, Getting the Earth*, sounds perfectly convincing. "This," she argues, "is an image of a sacramental world, the intersection of two realms, the heavenly and the earthly, the natural and the supernatural. Paradise now looks like paradise" (179). The comic, because redemptive, quality of the novel is underscored by its concluding sentences with which Bernard answers a colleague's question about the letter he is holding. "'Oh, good,' said Bernard, 'Very good news'" (369). To my knowledge, neither Lodge nor his fellow-writers of the same religious persuasion, have gone very much further than that in terms of an affirmative ending.

The third and final item on my list, *Therapy* (1995), is the last of David Lodge's Catholic, or quasi-Catholic, novels to date. The insertion of the qualificatory prefix "quasi" is called for not only because of the author's self-description as an "agnostic Catholic" (qtd. in Perkin 7).[10] The caution implied in the wording has more to do with

10 This, clearly, is a reversal of Graham Greene's frequently quoted self-description as a "Catholic agnostic" (letter to Fr Huerta in Richard Greene 392). As Crowe puts it, "Lodge prefers to reverse the terms and call himself an 'Agnostic Catholic'" ("Catholicism"). Although Greene himself claims not to have left the Church (R. Greene 392), his word order suggests a distance from the old faith greater than Lodge seems to claim for himself: in Lodge's self-descriptive term the word Catholic is in the stronger, nominal, position, with "agnostic" being an adjective only – a mere modifier.

the fact that, unlike the religious setting, theme, character cast or significant imagery in Lodge's earlier novels, this one's central character is not a Roman Catholic himself. The narrator-protagonist, Laurence Passmore, known to his friends as Tubby, is a down-to-earth, middle-aged TV scriptwriter suffering from a mid-life crisis and a chronic, apparently incurable, knee condition. Tubby loses his neglected wife whom he had taken for granted after thirty years of marriage, even as he seeks solace for his psychosomatic condition in the works of Søren Kierkegaard. As reading the proto-existentialist thinker provides a diagnosis but not a cure, Tubby goes on the rampage intent on catching up on years of maritally imposed sexual restraint. When disappointed in this, he undertakes to find his long-lost first love Maureen in order to make it up to the once so charmingly innocent (and bodily very well endowed) Catholic girl whose heart he believes to have broken as a sexually overdriven but emotionally underdeveloped youngster. Maureen, who has lost a grown-up son and a cancer-devastated breast in the meantime, is reported to have gone on a foot pilgrimage to Santiago de Compostela, to where Tubby follows the pilgrim in his luxury car – unbeknownst to Maureen. The former lovers, these much-tried fifty-year-olds, are reunited in a manner that is both spiritual and carnal on El Camino de Santiago, or St James's Way. Thanks to the mysterious effect of the sacred relics held in St James's Cathedral in the city, or the no less enigmatic power of rekindled affection, Tubby is cured of the internal derangement of the knee, and Maureen is at least offered some much-wanted comfort at the end of the pilgrimage.

Popular culture versus very serious writing, worldly success as opposed to spiritual fulfilment, raw sex complemented, or replaced, with tenderness are some of the thematic tensions that keep the plot in motion. What keeps the *reader* interested in the

very prosaic protagonist is Tubby's professional knack of spinning a yarn and his ability to make his sudden jolts of switching viewpoints plausible and revealing. What makes the novel *Catholic* in any religious sense of the word is less obvious at first sight. The miraculous nature of Tubby's cure is just as dubious as his conversion to *any* institutional religion would be. But it is beyond reasonable doubt that *some* kind of cure has been effected: the therapy of the joint pilgrimage (pun intended) works. Orthodox belief may not be on offer, but charitable love and hope turn out to be no less potent theological virtues than unquestioning faith.[11]

All this may well sound too upbeat for a satirical novelist. But then Lodge does not pretend to know more about the ultimate ending than most of us are given to know this side of the greatest divide. In a metaleptic aside after announcing the unexpected, accidental death of an innocent child in *How Far Can You Go*, the narrator apologetically adds: "I did say this wasn't a comic novel, exactly" (112). And how could it be? After all, as one critic observes, *How Far Can You Go* is very much concerned with the problem of evil and its offspring, death, life's "dirty little secret" (Lenoski 37). And the same can be said for our other two novels, too, where age, loneliness, sickness and death will not be laughed away either. Although known as a comic novelist and, as Perkin for one insists, a liberal humanist, in his bid to swerve away from an early Graham Greene's unforgiving pessimism and quasi-Catholic anti-humanism, David Lodge could only go so far. After all, his allegiance to his art as a novelist is cognate with the loyalty that he believes he owes, even as a self-proclaimed agnostic, to his cradle religion as a Catholic.

11 Bergonzi reminds the lay reader that "hope […] is a theological virtue as well as a human quality" (55).

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# (Un)Creating the Father — Stanley Cavell's "The Avoidance of Love" and *Lear's Daughters*[1]

Annamária Fábián

"I will be the pattern of all patience
I will say nothing."
King Lear III.2.37-38.

"[A]rchitecture is about emptiness as well as substance, void as well as materiality" – says Howard Barker about the absences that mark *King Lear* (154). Void and emptiness thus seem to be in the core of creation: what *is not there* is as telling as what is. Barker claims this in connection with the missing mother in *King Lear*, and drama adaptations (prequels) such as Barker's *Seven Lears* or Gordon Bottomley's *Lear's Wife* have tried to fill this void, this emptiness with the creation of an actual mother-figure. Something similar happens in the case of *Lear's Daughters,* a prequel written in cooperation with Elaine Feinstein and the Women's Theatre Group, but this prequel, although it fills the void in the origin-play of *King Lear* by offering a vivid description of the daughters and a sublime interpretation of the mother in several forms, it denies the existence of the father. The void in Lear's role can be interpreted in several ways, and one of them is that of deliberate *avoidance* – which is the call word of one of the most influential essays written on *King Lear*.

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1 This is a revised and abbreviated version of the author's article "The 'Un-finished Business': The Avoidance of King Lear by the Prequel *Lear's Daughters*," *TRANS - Revue de littérature générale et comparée*, issue 10, 2010, journals.openedition.org/trans/399; DOI: doi.org/10.4000/trans.399

Stanley Cavell's "The Avoidance of Love" was first published in 1969 in what is likely his most well-known collection of essays, *Must We Mean What We Say?*, and remains one of the most frequently cited works in the prolific discussion of Shakespeare's *King Lear*. Cavell's essay is among the pioneers of *philosophy communicating with literature,* and

> announces many of the themes that were to dominate his career: our responsibility for what we say, both in relation to and in all-too-human repudiation of ordinary language; artistic modernism and the pursuit of originality of voice and stance (and their repression) as problems in and *for* modern philosophy; the intertwining of the pursuit of knowledge … with avoidance and acknowledgement of others; Shakespeare as investigator of responsibility, voice, avoidance, and acknowledgement (Elridge 239),

and as such, it provides a very different reading of *King Lear* than any theoretical ancestors before him. In Cavell's understanding, as discussed in the first part of his essay, the main motivation in *King Lear* that results in tragedy and the main motivation of King Lear in triggering this tragedy is the attempt to avoid love, since to love and be loved equates with self-recognition, self-revelation and self-sacrifice. As Cavell puts it, "Lear does not attain his insight until the end of the fourth act, and when he does, it is climatic. ... Lear's dominating motivation to this point, from the time things go wrong in the opening scene, is to avoid being recognized..." (46).

To put it another way, in Cavell's reading, the utter destruction and void at the end of the play derive from the inability to accept and express love, "the avoidance of recognition and the shame of exposure, the threat of self-revelation" (58).

In the second part of his essay, Cavell's main line of thought focuses on the complex issue of the responsibility and reaction of the spectator as self, and the functional reasons and mechanisms of tragedy in general. Both parts offer key notions that will be crucial for this paper's purpose, with the most important occurring along the lines of *avoidance* and *acknowledgement* on the one hand, and *causality* and *present/past* on the other.

Cavell argues that the avoidance of love or recognition has the potential to destroy and to trigger tragedy. However, as noted in the first paragraph, *avoidance* can also be comprehended as a means of creation, as a writing technique. In this paper, I will undertake a reading of *Lear's Daughters* through Cavell's essay, examining how *avoidance* and *causality* reform, deform, and recreate *King Lear* – and more precisely, the figure of King Lear in the prequel adaptation. With this multi-layered reading, the attempt will be made to show how an adaptation (*Lear's Daughters*) that avoids the origin-text's father-figure character results in the complete redefinition and recreation of the actual original text in question.

Before commencing an investigation of the prequel adaptation's creative strategies through Cavell's essay, a brief introduction of the plot and characters of the adapted play is needed. The Women's Theatre Group, in cooperation with Elaine Feinstein, chose to adapt Shakespeare's *King Lear*, which resulted in *Lear's Daughters* being written in 1987 and subsequently published in 1991 in a collection of female writers' works. The tragedy, in their presentation, arises from events which take place *before* Shakespeare's *King Lear* actually begins, and the authors' choices of "roots" or root themes avoids a range of Shakespearean topics raised in *King Lear*. *Lear's Daughters* does not investigate or prepare the groundwork for either the Gloucester plot, any of the political issues, the bond of service between Kent and Lear, or that of the love between the Fool and Lear. Instead, it focuses on the royal *family*, provides a family history and presents the roots of the

conflict followed by the open clash between the familial and the royal; between private love and public duty. It is *family* as a context and *home* as a setting where all the participants of this conflict are (re)placed and (re)presented, and through this new context and new setting their identities as known in Shakespeare's text gain new dimensions, with the changed characters providing the most important element in recomposing the old play on a new basis. As Goodman puts it, "*Lear's Daughters* is drawn, quite deliberately, on a less ambiguous scale [than *King Lear*]. Both thematically and in terms of the stage space, this is a […] domestic play. […] it shows how many wild social issues are encapsulated in each household" – and, in comparison with *King Lear,* or rather, with *King Lear* in view, it takes the idea of "cosy domesticity to the extreme" (De Gay and Goodman 24).

*Lear's Daughters*, as the title already reveals, places the female characters in the centre, shifting the focus from King Lear to his three daughters. Thus, the originally patriarchal and male-dominated drama (mainly set in a female-ruled kingdom) becomes a female-oriented and female-dominated drama, set in an oppressive and doubtlessly patriarchal realm. It is interesting to note, however, that although the female characters of the royal family occupy the leading roles here, the title of the play is not *Goneril, Regan and Cordelia*; the title denotes the daughters as *Lear's*, that is, they are bound to him (and with the same gesture the text becomes also bound to its ancestor[s]). Paradoxically, although they are defined by Lear in the title, the daughters in the play strive to be independent and to be able to define themselves without Lear. Thus, his character is delineated not as a king but as a father, in order to provide a radical rewrite of the character from the origin-play. Whereas Shakespeare's text is presented almost entirely from Lear's point of view (especially with respect to the relationship between the father and the daughters), another perspective is gained here in the adaptation. Through the daughters' central role and their comprehensive reflections, every

action of every character is embedded in a net of background information and a new chain of cause and effect established, and through this alteration in perspective the origin-play's events and characters (especially Lear) are accommodated to the aims of a postmodern feminist interpretation.

The first scene of *Lear's Daughters* introduces Cordelia, Regan, and Goneril. In doing so, the daughters are not identified by their love for and relationship with their father, but rather, as Fischlin and Fortier point out, through distinctive individual qualities – Cordelia through speech and words, Regan through touch and material, and Goneril through sight and colours (216). Their monologues also invoke the arts of writing, sculpture and painting, and the elements of earth, air and water respectively. In establishing these distinctive, separate identities, the collective image of the "wicked sisters" is deconstructed right from the start.

The adaptation is less focused on action than on words: the thoughts and experiences of the characters are often presented in narrative form and dialogues frequently involve storytelling and the recollection of memories. The first scene, immediately following the introduction of the girls, depicts the Nanny telling them stories in the nursery. This imparts the play with a palpable fairy-tale-like atmosphere and storytelling becomes a symbolic act in the play, with tales being sources of reality open for interpretation. The fairy-tale interpretation that Cavell claims to be untrue regarding the beginning of Shakespeare's Lear ("*So people sometimes say that* King Lear *opens as a fairy tale opens. But it doesn't.*") is highlighted and, indeed, the adapted play not only begins with this fairy-tale feature, but the telling of tales and the effort to establish the truth through them is a key aspect of the *Daughters* play. The storyteller is almost always the girls' Nanny, an enigmatic figure who appears as the keeper of special knowledge. The fifth character of the adapted play, the Fool (a carry-over from the origin-play, but refashioned in a profound manner) is an indefinable

entity with an emphasised androgynous nature who interacts with both Lear and his Queen with excessive props like a crown, a veil and so on.

Lear does not personally appear in the adapted play but is reduced to a character in the girls' stories and a figure *acted out* for the girls with the Fool as the interpretive actor and the daughters as both partners and audience of the performance. With this method of expression, the figure of Lear is hidden, his person avoided, and his authenticity and diversity veiled. In denying his *presence*, the *Daughter's* play diminishes their "creator" and fails to acknowledge him. According to Cavell, "It is a question how acknowledgement is to be expressed, how we are to put ourselves in another's presence. … We must learn to reveal ourselves, to allow ourselves to be seen. When we do not, when we keep ourselves in the dark, the consequence is that we convert the other into a character and make the world a stage for him" (104).

In the prequel adaptation it is Lear that is unacknowledged, being converted into a metacharacter of the play: it is precisely because he has no real persona, that he becomes an interpretation of a character rather than a real character, and as such cannot even attempt to reveal himself. He is placed on a stage for the girls, and on a sort of meta-stage for the audience. "The father's material absence from this scenario is one of the major ways in which the play rewrites Shakespeare's version of the story," writes Daniel Fischlin and Mark Fortier in their introduction to *Lear's Daughters*, and they go on to add: "The depth of characterisation that Goneril, Regan and Cordelia receive ... along with the focus they receive as staged characters, presents a radical alternative to the way in which audiences have come to expect the telling of Lear's story".

This alteration alone would be substantial enough to flatten and simplify Shakespeare's Lear, but this is not the only way the *Daughters'* play recreates the father figure. If we re-read Cavell's

interpretation of Lear's motivations and the impulses and motivations leading to tragedy, we find that the Lear of the prequel adaption and his continuation in that of Shakespeare's Lear in the opening scene of the origin-play is transformed into a loud and unpleasant, insensitive and immoral, conceited and degenerate man possessing immense destructive powers. Many have interpreted Lear as a character of great faults, but his diversity and dignity has never been questioned. He is often referred to as a simple, choleric figure typical of Shakespearian tragicomedies but with an unusual richness of character. In fact, this is the interpretation Nahum Tate adheres to when he rewrote *King Lear* in 1670, producing a typical restoration-era tragicomedy out of Shakespeare's "unstrung" and "unpolished" tragedy (O'Quinn et al. 90). In his version, the choleric old man comes to his senses and is reconciled with his true and loving daughter, who is to marry Edgar in the end. Still, the only dramatic source of Shakespeare treats Lear similarly, as mentioned above. Cavell provides his own interpretation after citing his predecessors: "The usual interpretations follow one of three main lines: Lear is senile; Lear is puerile; Lear is not to be understood in natural terms, for the whole scene has a fairy tale or ritualistic character" (57).

All these interpretations try to comply with expectations with respect to Shakespeare: that Lear is to emerge as the hero of the Shakespearean tragedy and consequently must have a positive, heroic character. And even though he clearly makes undoubtedly grave mistakes (the terms *hamartia* and *hubris* from classical Greek theatre have often been mentioned with respect to Lear), he remains a likeable character and – as Kordecki and Koskinen argue – one of the main reasons why both audience and reader *like* Lear and believe in him is "because [his language] is intelligent [and] darkly humorous […]. The magniloquence of Lear's ravings largely establishes the greatness of [his] drama" (24). It is easy to feel not only compassion for him, but to *believe* that he is indeed *good*, that he *means* well, and to

desire his relief from pain and suffering. Cavell, however, proposes a different approach based on psychology and the philosophy of language: "Lear's behaviour in the [opening] scene is explained by – the tragedy begins because of – the same motivation which manipulates the tragedy throughout its course [...]: by the attempt to avoid recognition, the shame of exposure, the threat of self-revelation" (57).

Cavell goes on to investigate the reasons motivating this avoidance of recognition and exposure of the self and provides a lengthy argument about how the feeling of *shame* is the reason for Lear's actions: "... [Shame] is the right candidate to serve as a motive. ... It is the most isolating of feelings, the most comprehensible perhaps in idea, but the most incomprehensible or incommunicable in fact. Shame ... is the most primitive, the most private, of emotions, but it is also the most primitive of social responses ..." (58).

Cavell presents Lear in an entirely different shade bereft of all his previous interpretations based on a choleric, senile, puerile or fairy-tale father. His Lear is ashamed, and this feeling makes him fragile and unstable. Cavell explicitly offers this as a hypothesis and states: "...we need not assume that Lear is either incomprehensible or stupid or congenitally arbitrary and inflexible and extreme in his conduct. Shame itself is exactly arbitrary, inflexible, and extreme in its effect. It is familiar to find that what mortifies one person, seems wholly unimportant to another" (58).

*Lear's Daughters*, however, is not so forgiving with Lear. The Lear absent in the adaptation is — through the effects he makes — depicted exactly as Cavell characterises the effects of shame as a motivating force: arbitrary, inflexible, and extreme. More importantly, Cavell emphasises the importance of the family as a background for this pernicious feeling of shame:

> ...shame is felt not only toward one's own actions and one's own being, but the actions and the being of those with whom

> one is identified – fathers, daughters, wives..., the beings whose self-revelations reveal oneself. Families, any objects of one's love and commitment, ought to be the places where shame is overcome; but they are also the place of its deepest manufacture, and one is then hostage to that power, or fugitive. (58)

In *Lear's Daughters*, as suggested above, the emphasis is placed not on royal matters, but on the family. In Shakespeare's *Lear*, family matters are hardly touched on, the family history is left intact. Apart from faint hints and speculations on the part of the reader, there is no information about the daughters' childhoods or the reason why the bond between Lear and Cordelia is stronger than with the other girls. We know nothing of the King's attachment to the princesses' mother and even less about her death. The fact there is no male heir is not a cause of lament but simply a fact resulting in the division of the kingdom. And this family focus, so carefully avoided in Shakespeare's play, which should be "the place where shame is overcome" and is the "place of [shame's] deepest manufacture" is given primacy and is acted out and acted upon in the prequel. And – as can be expected – the family dynamic presented in *Lear's Daughters* is not one where the unconditional love between parents and children is able to offer a place where shame can be overcome, but is a hotbed of "shame's deepest manufacture" with its lonely and depressed daughters who reveal their deepest thoughts and fears, tensions and private emotions, refusing to be presented with Lear's person.

The cause of Lear's shame, what he is ashamed for, is the crucial issue here, and Cavell concludes that for King Lear shame is the experience of unacceptable love (67) and he adds that "It can be said that what Lear is ashamed of is not his need for love and his

inability to return it, but the nature of his love for Cordelia. It is too far of plain love of father and daughter. Even if we resist seeing in it the love of lovers, it is at least incompatible with the idea of her having any (other) lover" (70).

Feminist interpretations of King Lear from the 1980s, however, did not resist from reading in the play a 'love of lovers' or, more precisely, a relationship based on sexual desire between Lear and Cordelia. The resistance Cavell mentions is mainly due to the overwhelming critical respect for the glory and greatness of Shakespeare and his work and the effort to read sense and heroism into each tragedy – something that is unable to tolerate an incestuous relationship. Besides, King Lear obviously cannot be said to address the motive of incest in any overt manner. However, the gradual appearance and accumulation of psychoanalytical and feminist readings have undermined this cautious approach of avoiding interpretation of King Lear based on the possibilities of incest, sex and lust. It is no surprise, then, that *Lear's Daughters* also countenances these possibilities. Cavell then goes on to provide (without any trace of reproach or disapproval) a sensible and straightforward argument:

> I do not wish to suggest that 'avoidance of love' and 'avoidance of a particular kind of love' are alternative hypotheses about this play. On the contrary, they seem to me to interpret one another. Avoidance of love is always, or always begins as, an avoidance of a particular kind of love: … And the avoidance of a particular love, or the acceptance of it, will spread to every other; every love, in acceptance or rejection, is mirrored in every other. It is part of the miracle of the vision in King Lear to bring this before us, so that we do not care whether the kind of love felt between these two is forbidden according to humanity's lights. We care whether love is or is not altogether forbidden to us, whether we may not altogether be incapable of it... (72)

The prequel adaptation goes a step further than this as an uneasy feeling emerges throughout the play leading to a possible explanation why Cordelia remains single, namely, that the bond between them – as opposed to the bond of nature Gloucester refers to – can be seen as unnatural, interpreting Lear's behaviour towards Cordelia in terms of child abuse and incest. Scene 10 of the play offers an ambiguous and rather peculiar dialogue between the Fool (Lear) and Cordelia where the "spinning for Daddy" motif and "not want to be Daddy's girl" line can support the possibility of a sexual relationship and thus an unnatural – and uncanny – bond between father and daughter may be indicated. Moreover, it is not exclusively Cordelia who is involved in this matter, as Goneril also recalls a childhood memory hinting quite obviously at unnatural sexual relations between Lear and his daughter. Not only does the possibility of an incestuous relationship provide a background for a radically different interpretation for Cordelia's reasons for remaining the only one for Lear, but more importantly it pushes Lear into the deepest levels of amorality, and it is at this very point that he is manifestly deconstructed into a base character to be admitted into the Shakespearean drama as well.

Lear's character is reintroduced through yet another vehicle, this being a reinterpretation of the missing wife/mother figure who is carefully avoided in the origin-play and whose absence triggers Harold Bloom's query: "Are Shakespeare's perspectives in *King Lear* incurably male?" He then adds: "what would Shakespeare have done with Queen Lear? … Wisely she is deceased before the play opens…" (475). Janet Adelman also focuses on the absent Queen in her book on the 'motherless' nature of Shakespeare's plays: "King Lear has no wife, his daughters no mother; nor, apparently, have they ever had one: Queen Lear goes unmentioned, except for those characteristic

moments when Lear invokes her to cast doubt on his paternity" (104). *Lear's Daughters* has a mother, a Queen, and her role is mainly to provide a counterpart to the father with respect to the girls (a loving but weak and volatile mother) and a wife to Lear – an oppressed, powerless, and ill woman under the rule of a dominant Lear with constant reference to their efforts to produce a male heir. It is compelling though that this Queen does not have a defined persona either: like Lear, she is acted out through the Fool. In this guise, she becomes the mirror image of the King and his equal without overshadowing the daughters, yet she remains obscure and her absence in *King Lear* is only partly rectified. Her main role seems to be that of providing a reading of her husband Lear: if Lear *as a father* is deconstructed into an immoral anti-hero, it occurs even more prominently for Lear *as a husband*. Lear's wife is doomed to die and disappear from the origin-play's cast of potential characters: "[a character] is fixed in the present" (106), says Cavell, and applying his sentence to the figure of the Queen, we find that she is fixed as absent, and referred to as dead in Shakespeare's play.

*Lear's Daughters* rewrites both the daughters' *physical origins* – Lear, and their *literary origins* – *King Lear*. To be concise, this new image of Lear lacks any trace of sensitivity and beauty, and thus contradicts the versatility and subtlety of Shakespeare's Lear. With this interpretation casting a new light upon the origin-play, the adapted play's father and husband figure becomes "Lear's shadow," that is, a dark, colourless figure rooted in the Shakespearean character. The Shakespearean question of Lear – "Who is it that can tell me who I am?" – also has great importance in Cavell's essay: "...the answer to Lear's question is held in the inescapable Lear which is now obscure and obscuring, and in the inescapable Lear which is projected upon the world, and that Lear is double and has a double" (79).

To read the prequel adaptation of Lear as a doubling of

Lear as we have perceived in Shakespeare's play seems to be a convenient approach and if – as Cavell goes on to add – "doubling sets a task, of discovery, of acknowledgement" (79), then for both readers and audiences alike, the task of discovering this new double Lear is easier than acknowledging him. The prequel Lear lacks the dignity, mystery and sympathetic quality of Shakespeare's Lear, and by preceding him in the story-line, the prequel Lear sets the Shakespearean character's interpretation onto a specific path, and quite provokingly it is precisely his (Cavellian) doubleness, his integrity, and his complexity *within* the origin-play that is lost.

The unpleasant, lustful and omnipotent man becomes an antithesis of all the surrounding women living under his oppression, but these female figures find their own definitions precisely by their marked difference, by their isolation from Lear, and find ways out of their oppression through these new definitions. These pathways lead to the women of Shakespeare's play where – quite paradoxically – Goneril and Regan will take after their prequel-set, monstrous father to the extremes. Their hunger for power, their oppressive nature, and their lust become not only *familiar*, but also find motivation and are therefore more *justified* due to the causes and excuses found in the underpinning and supportive presence of the prequel.

Through the reinterpretive involvement of Stanley Cavell's essay, Lear's avoidance of love and self-recognition finds its reflection in *King Lear*'s prequel adaptation *Lear's Daughters*. This prequel takes its most definitive motivation from avoiding the presence, the complexity, and the versatility of Shakespeare's Lear-figure. This avoidance serves as a creative potential and provokes new and intriguing interpretations of *King Lear*, and does so quite drastically: the new adaptation's manifestation as the backstory to *King Lear* produces a chain of causes and effects, and this narrows down the number of possible readings of the origin-play. The motivations it

offers purge the female roles of their arbitrariness and degrades the King's character into not only a flat and simple persona, but renders him a downright villain.

To conclude our reading of Cavell: "...avoidance of the presence of others is not blindness or deafness to their claim upon us; it is as conclusive an acknowledgement that they are present as murdering them would be" (103). It would seem then that even if the prequel chooses to avoid certain substantial aspects of *King Lear* and various characteristics of its title character in order to present a text and persona suitable for a feminist approach, this very avoidance at the same time stresses the existence of those very aspects and positive characteristics of Lear which were intended to remain unacknowledged: "What has become inevitable is the fact of endless causation itself, together with the fact of incessant freedom" (Cavell 112). The text and figure of Lear remain open to endless interpretations, even to interpretations recreating them through the invention of background causes and histories (or her-stories), and – though perhaps not undisturbed – still go on to exist freely as the "pattern of all patience."

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# America Overwritten

Tibor Frank

There is no peace in America. Today, the United States has become a battleground of social conflict, with the ideologues of political correctness launching one offensive after another, and political correctness itself under siege from various quarters. The rewriting of American history is underway. Our corner of the world, Hungary, is not without analogies.

## 1. Statues, Some Equestrian, of General Robert E. Lee

The animosity, dating back over 150 years to the Civil War, is afoot again. It is as if there had never been a conclusive closure to the formidable struggle between the North and the South, as if all the promises of equality for black citizens had been made and fulfilled in vain. Indeed, the Civil War rages on—these days in the minds and memories of people and their places of remembrance. It is no longer feasible to try to solve conflicts with 19th-century weapons wielded by armies in the field. The skirmishes and battles are now fought on the turf of remembrance, increasingly targeting stern and taciturn symbols: horse-mounted soldiers cast in bronze, memorials, monuments, and banners.

In 2017, the City Council of New Orleans, Louisiana, removed a statue of General Robert E. Lee (1807-1870), which had been perched on top of a huge column. The same year, two other statues of the general, both equestrian, fell victim to the verdict of

the North and its Democrats, who are apparently alive and well as we speak. In Charlottesville, Virginia, and Dallas, Texas, the Democratic leaders also decided they no longer wished to share space with the emblematic general of the South, whose full-figure horse-mounted statue stood in memorial parks named after Robert E. Lee himself in both cities. Ironically, the one in Dallas had been unveiled by a Democrat, President Franklin Delano Roosevelt (1882-1945) in 1936, at a time when people seemed more amenable to compromise (Burke; Stack).

General Lee's army stood for the Confederate South and everything that came with it: racism, slavery, segregation, white supremacy, the dominance of 'native-born Americans', and, later, demands for stemming immigration at the turn of the century. The Confederate Flag, versions of which I still had the opportunity to see fluttering in the breeze on many a private home in South Carolina, was originally the banner assigned to Lee's Army of Northern Virginia and that of General Joseph E. Johnston (1807-1891) in Tennessee. Of course, Lee was not the only one commemorated in this fashion in several locations. The memory of the southern defeat in the Civil War is preserved by other sites of remembrance elsewhere, encompassing 1503 memorials, including 718 monuments and statues erected in public places. In Georgia alone, some 300 memorials and statues dedicated to the South of the Civil War era are still standing. Since 2015, sixty (a mere fraction) of these have been removed or renamed. Characteristically, Lee Park in Charlottesville is now called Emancipation Park.

Needless to say, the values of the South have undergone considerable transformation for the past century and a half. Yet in spite of these changes, the ideology of white supremacy continues to go hand in hand with Europe-bashing, anti-Semitism, anti-Communism, and anti-Catholicism. Here and there, Neo-Fascism or Neo-Nazism, even temperance movement are rampant, along

with anti-Islamism, especially since 9/11. The South has always been predominantly conservative, in constant protest against social change and just about anything posing a threat to the long-term survival of White Anglo-Saxon Protestant (WASP) superiority. Another enduring southern value is the stance against uncontrolled immigration inherited from WASP founding fathers arriving from North Western Europe in the 17th and 18th centuries, who sought to maintain ethnic homogeneity at all costs.

These extremist commitments gave rise to the Ku Klux Klan directly after the Civil War (1865-1871) and, in a more recent "edition," between 1915 and 1944, when KKK followers were estimated to number 3 to 6 million. After 1946, the KKK experienced some revival, albeit with no more than several thousand adherents this time (The Editors of Encyclopaedia Britannica). The shift to the extreme right was exemplified by cult films such as *The Birth of a Nation* (1915)[1] and other films like *Gone with the Wind* (1939), the latter based on the 1936 novel by Margaret Mitchell (1900-1949), which had been both a product and a progenitor of nostalgia for the good old southern ways of life. It was this yearning for the resurrection of the Civil War-era South that provided the backdrop and antechamber to the presidential elections of 1948, when southern governors, including Strom Thurmond (1902-2003) of South Carolina and Fielding L. Wright (1895-1956) of Mississippi, recruited segregationists to found the *States' Rights Democratic Party* (popularly known as the Dixiecrats), a political faction committed to boosting southern influence in the nation's affairs (Newlon). The celebration of traditional southern values

1 Directed by D. W. Griffith, "The Birth of a Nation, landmark silent film, released in 1915, […] was the first blockbuster Hollywood hit. It was the longest and most-profitable film then produced and the most artistically advanced film of its day. It secured both the future of feature-length films and the reception of film as a serious medium. An epic about the American Civil War (1861-65) and the Reconstruction era that followed, it has long been hailed for its technical and dramatic innovations but condemned for the racism inherent in the script and its positive portrayal of the Ku Klux Klan (KKK)" (Pfeiffer and Lehr).

found another justification in the Civil War centennial. And, of course, the civil rights movement, spearheaded by Martin Luther King, Jr. (1929-1968), played a major role in mobilizing the camp of racist detractors.

## 2. The Virtues and Vices of Woodrow Wilson

African-Americans today are unabashed in raising a voice against segregation. A notable recent precedent was the offensive launched by black students against the memory of Woodrow Wilson at one of the oldest universities in the United States. Before serving as President of the United States (1913-1921), Wilson was a professor and later president of Princeton University for about two decades, as well as one of the most renowned political scientists in the country. His recently published collected works run to 69 volumes, but he is notable for more than just his teachings and writings. He masterminded the establishment of the League of Nations, an organization intended to arrange for negotiations and guarantee the peaceful solution of international conflicts in the wake of the devastation of World War I. In 1920 for 1919, Wilson was awarded the Nobel Peace Prize for leadership in creating the League of Nations. Princeton, in turn, honored its famous former faculty member by naming one of its institutes founded in 1930 after him, known to this day as the *Woodrow Wilson School of Public and International Affairs*.

However, in recent years, particularly since 2015 and mainly by black students, the university has come under severe attack over the use of Wilson's name. The reason for all this is that Wilson, a native son of the state of Virginia in the historic South, supported segregation, an attitude widely considered acceptable in his day and, in fact, right up to the adoption of the Civil Rights

Act in 1964. Today, many students simply pigeonhole Wilson as a racist, without any regard to his achievements in fostering global peace.

In 2015, some two hundred members of the student group called the Black Justice League staged a 32-hour-long sit-in outside the office of the university's president, demonstrating against racist incidents at the universities of Missouri and Yale. Princeton president Christopher L. Eisgruber (1961-) responded by pledging to remove Wilson's name. Some Princeton alumni, including Eric Chase from the class of 1968, protested against the drive to "erase history and whitewash it and put something else in its place" (Caveliere et al.). Protests posted on Princeton's official Facebook site ran into the hundreds.

Furthermore, there was strong resistance to a comment by Assani York, the 20-year-old leader of black students assailing the memory of Wilson. As quoted by *The Japan Times* of November 21, 2015 and a corresponding *Reuters* article, York suggested that "There are people who do not feel comfortable walking into a dining hall and seeing the Woodrow Wilson mural, knowing it was someone who didn't want them on this campus" (Caveliere et al.). The statement promptly drew ire from the local student paper, which found support in the person of Cecilia Rouse (1963-), director of the Wilson Institute, and an African American herself. The idea of renaming the Institute was met with misgivings by the majority of Princeton, while similar re-badging efforts had been hammered through a string of other notable American universities, including Yale, Texas, Georgetown, and Amherst, where the decision was made to scratch the historic names of individuals known to have been slave-owners or hostile to native Americans (Hanchard; Matthews).

## 3. Denaming

Denaming motivated by political history and ideology became particularly wide-spread in the Northwest. In 2016, the University of Oregon renamed a dormitory that had been named originally after the former professor of Latin and head of the Latin Department Frederic Stanley Dunn (1872-1937). In the 1920s, Dunn was a local leader of the Ku Klux Klan in the town of Eugene, Oregon; one of the most heavily Klan-ridden towns of a state that had 35,000 members at the time. Also in Eugene, a magnificent old building (a National Historic Landmark since 1977) had been named Deady Hall after a federal judge and university president active in the late 19th century. This commemoration of Matthew Deady (1824-1893) has recently been called into question by predominantly black students on account of Deady's racist views. However, Deady's name was saved as that of a judge who, in the 1870s and 1880s, ruled in favor and tolerance of Chinese immigrants, mostly employed in railroad construction, at a time when rampant anti-Chinese sentiment across the nation forced the adoption of the Chinese Exclusion Bill in 1882, ordering the deportation of Chinese workers. Law professor Michael H. Schill (1958-), the university's president since 2015, defended Deady and opposed the campaign to *dename* the historic building. For now, Professor Deady is on the waiting list, so to speak. In general, many skeptics have spoken out against the constant attempts at denaming institutions, arguing that adopting new names have the effect of "bleaching" or "dry-cleaning" the history of the nation. Schill has admonished the academic community against denaming in the following words: "[…] denaming threatens to obscure history and hide the ugliness of our past, which is contrary to our institution's values of promoting lifelong learning and sharing knowledge. Therefore, the presumption should be against denaming a building except in extraordinarily egregious circumstances."

The renaming craze has spread from academia to the potential rethinking of names originally given to localities and other municipal institutions. First and foremost among the names that have become an eyesore for some is that of none other than George Washington (1732-1799), hitherto an American hero in universal respect, a brilliant military strategist and Commander-in-Chief who prevailed over the British Army, one of the forefathers of the United States, and the first President of the new country. His historic merit notwithstanding, more and more people have been pointing out that Washington himself was a slave-owner and as such does not deserve a status any higher than *persona non grata*. The head of the San Francisco District Board of Education has suggested renaming Washington High School after Maya Angelou, the noted black author and poet. City Supervisor Matt Haney tweeted, "No schools named after slave owners" (qtd. in Andrews) [...] "SF school board head calls for renaming slave-owner branded schools" (qtd. in Andrews). Haney's recommendation, aired by the right-wing television station Fox News, was originally intended merely to provoke debate, but it was met by rather dangerous threats. These prompted him to mount a defense in the *San Francisco Chronicle*, explaining that the Washington era had been a different story altogether, while admitting that "slavery was America's original sin" (qtd. in Berger).

Most conspicuously of all, the memory of the former general and President is preserved in the names of a state in the Northwest and of the American capital itself. Originally, the state was supposed to be named after Christopher Columbus (1451-1506), who in turn proved to have been an obsessive ethnic cleanser—to the effect that the City of Spokane, Washington, changed "Columbus Day' to 'Indigenous Peoples' Day." The status of the slave-owner Washington as name-giver was then in jeopardy for a while, although, ultimately, his positive contributions to the nation

were found to weigh heavier in the balance than his negative traits. Other notable slave-owners include Benjamin Franklin (1706-1790) and Thomas Jefferson (1743-1826). In reality, the persistent drive to cleanse American national history in the name of PC will inevitably lead to its being rewritten from the ground up. Experts on the subject say, jokingly yet not in jest, that George Washington is going to need a good lawyer (Berger).

## 4. Police Brutality

In the experience of the African-American population, racism is more than just a relic of history. The truth is being overwritten as we speak. Of particular note are the lives claimed by the use of excessive force by American officers, numbering 1146 in 2015, and 1092 in 2016. The victims of police shootings comprise 52% Caucasians, 26% Blacks, and 17% Hispanics. According to 2016 US census estimates, Whites, Blacks, and Hispanics constituted 62%, 12.6%, and 17.3% of the total population respectively. Data cited in an article in *The Atlantic* show that black men aged 15 to 34 are nine to 16 times more likely to be victims of police brutality. Naturally, the FBI claims that the overwhelming majority of deaths resulting from police action are due to self-defense, pointing out that in 429 of 435 fatalities caused by police in 2016 the victim was in possession of a firearm. This glosses over the fact that ethnic victims represent a higher proportion of unarmed victims shot as well (Khazan).

According to the same article in *The Atlantic*, police shootings have claimed a total of 57,375 years of potential human life in a single year, based on the life expectancy of 50 years remaining after the average age of the victims (Khazan). Even though the figure is clearly speculative and incendiary, it does contain a sadly real element, as evidenced by a report in the *Journal of Epidemiology and Community Health*. In the vast majority of cases, White police

officers accused of killing black citizens in the performance of their duties are acquitted in court. Philip M. Stinson, professor of criminal law at Bowling Green State University, states that most shots fired by the police are found by judges to have been within the law. A former police officer himself, the professor cites the argument of the Supreme Court: "A cop is justified in using deadly force if the officer has a reasonable fear of an imminent threat of serious bodily injury or death against the officer or someone else" (Stinson). In other words, a scared cop is a cop authorized to shoot.

## 5. Shooting Sprees

Deadly force employed by the police cannot be divorced from the wave of mass shootings escalating across America. These days, hardly a month, or even a week, passes without news coverage on yet another shooting in the country. These have become so common as to be almost regarded as natural phenomena, and have given rise to a comprehensive database named the *Mass Shooting Tracker*, based on data reported by *CNN*, *MSNBC*, *The New York Times*, *The Washington Post*, *The Economist*, and a few other sources. The FBI classifies a homicide incident as a mass killing if the death toll is more than three, when in reality a shooting may have fewer lethal but all the more wounded victims. In 2014 and 2015, the number of dead and wounded were 364 and 1213 and 469 and 1387, respectively. In 2016, 606 were killed and 1781 wounded, and in 2017, these figures came to 590 and 1981, respectively. The numbers are evidently escalating, and shootings are becoming particularly prevalent in schools and nightlife establishments, claiming ever higher numbers of victims – both killed or wounded.

2009, April 3. Binghamton, New York: A man shoots 13 and wounds 4 in the Immigration Center building of the *American Civic Association*.

2009, November 5. Fort Hood, Texas: A Medical Corps psychiatrist with the rank of major opens fire, killing 13 and injuring at least 32.

2012, July 20. Aurora, Colorado: An armed man fires at viewers of a *Batman* movie, killing 12 and injuring more than 70.

2012, December 14. Newtown, Connecticut: *Sandy Hook Elementary School*, 26 victims, including 20 children.

2015, December 2. San Bernardino, California: A couple kills 14 and injures 22 at the *Inland Regional Center*, a center for people with developmental disabilities.

2016, June 12. Orlando, Florida: 49 innocent people killed and 53 injured by a terrorist of Arab descent at the *Pulse* bar. Later, ISIS claimed responsibility for the act.

2017, October 1. Las Vegas, Nevada: From the window of a room in the Mandalay Bay Hotel, a man opens fire on the crowd attending the *Life Is Beautiful Music & Art* Festival, killing 58 and injuring 851.

2017, November 5. Sutherland Springs, Texas, *First Baptist Church.* 26 dead, 20 injured.

2018, February 14. Parkland, Florida: *Marjory Stoneman Douglas High School*, 17 dead, 17 injured (Mass Shootings, Gun Violence Archive).

## 6. Gun Control

Needless to say, these shootings and mass killings are closely connected to the right to bear arms as enshrined in the Constitution of the United States. Time and again, people in defense of gun possession rights invoke the Second Amendment of the Constitution from 1791, which declares that "A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed" (*Second Amendment*). What the proponents of the pro-gun lobby fail to address is the fact that this provision was enacted at a time when 18th century colonists were fighting Native Americans and one another while also trying to defend themselves against wild animals. The arms of the era were hardly suitable as instruments of mass murder: through the 19th century, essentially until World War I, a gun was capable of being aimed at only one person at a time. The right to bear arms strictly for purposes of individual self-defense cannot be equated with a license for bloody massacres, of which the weapons of our time, with some tweaking if need be, are more than fully capable. The Second Amendment was drafted and adopted for different natural and social circumstances, different weapons, and a different political climate, and as such it cannot in good conscience be invoked in support of latter-day arguments for allowing the arming of individuals (History.com Editors). The original function of the right to bear arms as an instrument of self-defense has been radically transformed over the past two centuries, through two World Wars and innumerable international revolutions, civil wars, and various other armed conflicts. Transformation has left its mark on the social psychology of fear itself, in that very little, if anything, remains of the formerly powerful religious and hierarchical checks that used to keep the actions of firearm owners more or less at bay. Today, ever more

lethal weapons are more likely to end up in the hands of the insane, as documented on a weekly basis by appalling news reports from America.

In the United States, the number of firearms per 100 residents stands at 88, and they account for a total of 115,000 deaths annually, all things considered (including police action and suicides). In the event that this figure remains the same or increases in the future, it will mean that about one million Americans will have died of gunshot wounds every 9 years. These numbers are given by the *Brady Campaign to Prevent Gun Violence*, an offspring of the *National Council to Control Handguns*, created in 1974 ("Handgun Control"). The campaign is named after White House Press Secretary James S. Brady (1940-2014), who suffered a paralyzing headshot wound in the attempted assassination of President Ronald Reagan (1911-2004).

To sum up: The modern proponents of the right to buy and keep firearms fall back upon a written relic from an age whose criteria have been superseded or overwritten by history, and which today serves the interests of very few apart from the gun lobby represented by the *National Rifle Association* (NRA), a group established in the post-Civil War climate of 1871. The largest civil-rights lobby in the US, the NRA has more than 5 million members. For the sake of comparison, census data from 1790 place the total population of the country at the time at 3,929,214.

These two figures, when viewed side by side, provide a faithful reflection of the magnitude of social change in America over the past 230 years. At once, they illustrate the apparent atrophy and fissure of the middle classes. Elements that used to bridge social gaps are being replaced by walls of demarcation. The chasm and tension is growing between various groups of society—between old and new immigrants, "races," the rich and the poor, Republicans and Democrats, the religious and the atheist, the

proponents of free market competition and those setting store by the support of the state. The middle is losing its cohesive, stabilizing force. If anything, this alone shows that the Second Amendment is in bad need of being overwritten.

## 7. FDR's Wheelchair

Posterity may be motivated to overwrite history not just from a racial agenda. The facts of history are often revisited and changed due to other considerations. The Washington, D.C. memorial of Franklin Delano Roosevelt is a case in point that serves to illustrate the power of the ideology known as PC. In 1941, the President told Supreme Court Justice Felix Frankfurter (1882-1965) about his thoughts of his own future memorial: a desk-sized stone to be erected in the small park next to the National Archives, with the terse inscription *In Memory of Franklin Delano Roosevelt 1882-1945*. It took twenty years after the passing of this great man to turn his wish into reality. Meanwhile, in 1955, a high commission was created for the task of drafting plans for a memorial fitting for the stature of the statesman. The implemented design turned out to be grandiose indeed, providing four prominent venues of the President's life and service on grounds of over 30,000 square meters not far from the White House, complete with various statues, a waterfall, and a museum. Yet the general public was bothered less by this than by the knowledge that, from 1921 to the end of his life, the President had suffered from a disability caused by paralysis (polio); he was unable to stand and walk without help. No sooner had he been diagnosed with the disease than he began to do his best to overcome the condition by regular exercise, but he never quite managed. In hindsight, perhaps the most interesting aspect of this sad story is that the contemporary media (mostly the press; televised news were still in the experimental phase then) went out

of its way to respect the President's bashfulness and privacy, hardly ever portraying him in the act of trying to stand up or sit down by himself. Of the approximately 35,000 official photographs taken of Roosevelt between 1933 and 1945, only two or three actually show his wheelchair or steel braces. Virtually everyone manifested due tactfulness concerning the fact that the President needed someone to lean on (typically one of his sons or a high-ranking army officer) if he wanted to walk or even stand up on his feet (Berish).

The plans for the new, massive memorial generated but a single point of contention: should the President be portrayed sitting in his wheelchair or, alternatively, honored even after his death by not displaying material evidence of his disease. Those living with a disability themselves were all for a memorial that would also stand as a memento of their own personal tragedies. The ensuing social debate centered on the question of whether it would make sense to respect Roosevelt's preference of discretion beyond the grave. Michael Deland (1941-2018), chairman of the *National Organization on Disability*, called the idea of portraying the President without a wheelchair or braces "a blatant historical distortion."[2] By contrast, Charles Krauthammer (1950-2018), the noted conservative journalist, himself wheelchair-bound, argued in *The Washington Post* that Roosevelt had to be accorded the right to be presented to the public as he had been while he was alive—that he had a right to his own chosen public identity from beyond the grave.

Ultimately, the memorial completed in 1997 portrays Roosevelt sitting in his wheelchair. As an ironic footnote, the President had to be shown without his inevitable cigarette in hand. Inevitably, smoking is not PC these days, after all.

2 Deland in 1996: "For the 49 million Americans who have disabilities, there is no greater role model than FDR. It would be unconscionable if schoolchildren were to go through that memorial and not know that he led the nation from a wheelchair" (qtd. in Schudel).

## 8. President Trump's Daily Volte-Faces

The American trend to rewrite things has an ultimate manifestation that seems nearly impossible to outdo. I am talking about the case of constant self-revision, of which the most inimitable example is supplied not by an FDR who insisted on maintaining a public persona as a healthy man without disability, but by the former US President, Donald Trump (1946-) (Biography.com Editors; Houellebecq). This President did not have a single utterance, decision, or resolution which he did not change, immediately or in the span of a few days. Whatever is "great" to him today will count for nothing tomorrow; whatever the country badly needs today may be, or will have to be, forgotten tomorrow. Those considered friends today will be given marching orders tomorrow. Whoever is found to be eminently suitable to fill a high position will be replaced in a matter of days or weeks.

While the President seeks to foment a trade war with China, he invites Chinese President Xi Jinping to his private residence in Mar-a-Lago, Florida. He cordially receives a string of leaders from Europe and the European Union, even as he is almost at a virtual war with Europe, demanding ever more massive contributions to the costs of running NATO and exerting pressure by imposing stiff tariffs on metal imports from Europe. In his interactions with Kim Jong Un, in an attempt to defang the threats of a nuclear attack by the North Korean leader, he plays in all registers ranging from the amiable to the belligerent. Yet the mixed strategy of courting and intimidation has failed to produce results. North Korea carries on with its nuclear program as if nothing happened. Trump promises his voters to build an enormous, nine-meter-tall wall along the U.S.–Mexican border, at the extraordinary length of 3,145 kilometers, alternately trying to have the Mexican government or Congress pay for the staggering costs of the dubious enterprise. Beyond a physical wall intended to stem the influx of illegal

immigrants, he strives to "defend" the American economy itself by fencing it in with protective tariffs and otherwise adopting increasingly isolationist economic policies.

An early chapter of this policy of "one step forward, two steps back" created more international commotion than any other, and it had to do with Trump's election campaign. Did the presidential candidate really receive support from the Russian government in 2016? While Trump himself has been denying the accusations vehemently, several of his staff members are now proven to have nurtured Russian relations during the period in question. In 2017, a special prosecutor was appointed to investigate the allegations. These days, the President bends over backwards to shrug off Robert Mueller's findings. He calls incriminating press and television coverage "fake news," and continues to brand the media in general as the enemy of the people. His governance is unpredictable, his presidency more akin to a corporate executive's *modus operandi* than to the responsible pursuits of a statesman.

Donald Trump is the latest, and most dangerous, incarnation of the recently rampant American penchant for rewriting and renaming acts and institutions. The way he operates may be seen as a harmful offshoot of the competitive American spirit or a symptom of the general uncertainty that has recently come to characterize a significant portion of American society today. It is they, whom Trump stands for, in the daze of an "alternative reality." His ongoing popularity among his constituency is built on his pledges to reclaim superpower status for his country, essentially to reinstate notions and memories of his own childhood. His promise of "*Making America great again*" is not likely to be redeemed any sooner or any more effectively than the other vows he has made to his voters. The laborious inching along in the labyrinth of scratched names and turnarounds reflects the ongoing struggle of a waning empire as it keeps losing its way.

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PS: Since submitting this article to the press, things have fundamentally changed at Princeton – and, more importantly, in the United States. As an addition to §2 of, and, as a kind of summary for, my present article, let me quote Princeton President Christopher L. Eisgruber's full message to the Princeton community "on removal of Woodrow Wilson name from public policy school and Wilson College":

> by the [Princeton] Office of Communications
> June 27, 2020, 12:31 p.m.
>
> Dear Members of the Princeton Community,
>
> When I wrote to you on Monday morning, June 22, I noted that the Princeton University Board of Trustees was discussing how the University could oppose racism and would soon convene a special meeting on that topic. The meeting took place yesterday, June 26. On my recommendation, the board voted to change the names of both the School of Public and International Affairs and Wilson College. As you will see from the board's statement, the trustees concluded that Woodrow Wilson's racist thinking and policies make him an inappropriate namesake for a school or college whose scholars, students, and alumni must stand firmly against racism in all its forms.
>
> As most of you know, the board previously considered whether to remove Wilson's name after a group of student activists occupied my office in November 2015. The Wilson Legacy Review Committee conducted a thorough, deliberative process. In April 2016, it recommended a number of reforms to make this University more inclusive and more honest

about its history. The committee and the board, however, left Wilson's name on the School and the College.

The board reconsidered these conclusions this month as the tragic killings of George Floyd, Breonna Taylor, Ahmaud Arbery, and Rayshard Brooks drew renewed attention to the long and damaging history of racism in America. Board Chair Weezie Sams '79 and I spoke individually to members of the board, and it then met on June 26.

The board continues to respect, as do I, the Wilson Legacy Review Committee's process and report, including its description of Wilson's historical record and its "presumption that names adopted by the trustees after full and thoughtful deliberation … will remain in place, especially when the original reasons for adopting the names remain valid." The board nevertheless concluded that the presumption should yield in this case because of considerations specific to Wilson's racist policies and to how his name shapes the identities of the School and the College.

Wilson's racism was significant and consequential even by the standards of his own time. He segregated the federal civil service after it had been racially integrated for decades, thereby taking America backward in its pursuit of justice. He not only acquiesced in but added to the persistent practice of racism in this country, a practice that continues to do harm today.

Wilson's segregationist policies make him an especially inappropriate namesake for a public policy school. When a university names a school of public policy for a political

leader, it inevitably suggests that the honoree is a model for students who study at the school. This searing moment in American history has made clear that Wilson's racism disqualifies him from that role. In a nation that continues to struggle with racism, this University and its school of public and international affairs must stand clearly and firmly for equality and justice. The School will now be known as "The Princeton School of Public and International Affairs."

The University had already planned to close Wilson College and retire its name after opening two new residential colleges currently under construction. Rather than ask students in the College to identify with the name of a racist president for the next two years, the University will accelerate retirement of the name. The College will instead be known as "First College" in recognition of its status as the first of the residential colleges that now play an essential role in the residential life of all Princeton undergraduates.

These conclusions may seem harsh to some. Wilson remade Princeton, converting it from a sleepy college into a great research university. Many of the virtues that distinguish Princeton today—including its research excellence and its preceptorial system—were in significant part the result of Wilson's leadership. He went on to the American presidency and received a Nobel Prize. People will differ about how to weigh Wilson's achievements and failures. Part of our responsibility as a University is to preserve Wilson's record in all of its considerable complexity.

Wilson is a different figure from, say, John C. Calhoun or Robert E. Lee, whose fame derives from their defenses of

the Confederacy and slavery (Lee was often honored for the very purpose of expressing sympathy for segregation and opposition to racial equality). Princeton honored Wilson not because of, but without regard to or perhaps even in ignorance of, his racism.

That, however, is ultimately the problem. Princeton is part of an America that has too often disregarded, ignored, or excused racism, allowing the persistence of systems that discriminate against Black people. When Derek Chauvin knelt for nearly nine minutes on George Floyd's neck while bystanders recorded his cruelty, he might have assumed that the system would disregard, ignore, or excuse his conduct, as it had done in response to past complaints against him.

The steps taken yesterday by the Board of Trustees are extraordinary measures. These are not the only steps our University is taking to combat the realities and legacy of racism, but they are important ones. I join the trustees in hoping that they will provide the University, the School of Public and International Affairs, and our entire community with a firm foundation to pursue the mission of teaching, research, and service that has defined our highest aspirations and generated our greatest achievements throughout our history and today.

With best wishes,
Christopher L. Eisgruber (Eisgruber)

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# School of Time and Crime: An "Awful Parenthesis" in Macbeth

Márta Hargitai

Critical editions of *Macbeth* attempt, to varying degrees, to reconstruct the 'original' text, and in doing so they reflect upon the ambiguity of the phrase, "bank and shoal of time" (1.7.6).[1] Suspending for the time being the "sand-bank and shallow" meaning of the expression, a "characteristic Shakespearean near-redundancy, treating time as a river," which presents Macbeth momentarily halting "time's flow by standing on a shoal or by grasping the bank" (Braunmuller 131), in this paper I chose to follow the other path and offer another, equally possible interpretation.

> If it were done when 'tis done, then 'twere well
> It were done quickly. If th' assassination
> Could trammel up the consequence and catch
> With his surcease, success, that but this blow
> Might be the be-all and the end-all—here,
> But here, upon this *bank and shoal of time*,
> We'd jump the life to come. But in these cases,
> We still have judgment here that we but teach
> Bloody instructions, which being taught, return
> To plague th'inventor. This even-handed justice
> Commends th'ingredients of our poisoned chalice
> To our own lips. (I.7.1-12, my emphasis)

1 All citations from the text of *Macbeth* come from the *New Cambridge Shakespeare Macbeth*, edited by A. R. Braunmuller, Cambridge UP, 1997.

This other reading is supported on the one hand by Muir, who cites Heath's argument for bank (=bench) and school (37), and on the other, by Braunmuller's conviction that "Folio's 'Banke and Schoole' could also be modernised as 'bench and school'; *OED* defines 'bank' (=bench) as referring to the seat of justice, the mountebank's stage, or the rower's bench (*OED* Bank *sb*[2] 1-3), but does not define 'bank' as 'school bench'" (131).

This paper thus traces the development of the school-metaphor along the play-text proposing a reading of the play as the protagonist's educational process culminating in self-criticism, self-irony and self-parody arriving at a more mature knowledge of himself than what he possessed at the beginning of the play.

Muir also cites Theobald, who claims that *schoole* is a possible 17th c. spelling of 'shoal.' He then references Elwin (*Shakespeare Restored*, 1853), who paraphrases the passage, "If here only, upon this bench of instruction, in this school of eternity, I could do this without bringing these, my pupil days, under suffering, I would hazard its effect on the endless life to come" (37). Muir claims that the word 'bank' was certainly current in the meaning of judicial bench in Shakespeare's time, and he quotes Bethell claiming that '[T]ime is thus seen as the period of judgement, testing, or "crisis," and as a school; corresponding to these meanings we have later in the speech, "judgement here" and "teach bloody instructions" (37). Muir warns, however, that this interpretation can possibly be rejected as Shakespeare often couples words together like 'bank and shoal' and the preposition 'upon' fits 'bank' but not 'school.' His conclusion, therefore, is that Shakespeare probably intended 'shoal'; but that, by an unconscious pun, 'bank' suggested 'judgement' and 'schoole' suggested 'teach … instructions….taught' a few lines below" (Muir 39).

Nicholas Brooke, in his critical edition of the play, mentions the surviving phrase, *school of porpoises*; *schoole* being an alternative spelling for shoal. The reference to the sea springs, he argues, from the fishing sense of trammel. If we consider *bench and schoole*, instead of *bank and shoal*, what we face is a "dusty classroom with Macbeth seated upon a 'bank' or bench" (Mahood 24). If this image of him seems undignified, Mahood argues, it is not exceptional in the play: "there are many places in the play where he appears undignified, a small man dressed in clothes that were not made for him" (24).

Time – as school – is an interesting image, especially if we consider the etymology of the word. *School* "derives from ME *scale*, itself partly from OE *scōl* (from LL *scola*) and partly from OF-MF *escole* (EF-F *école*); the OF word derives from L *schola*, a school: Greek *skholē*, originally *a halt, hence a rest, leisure, hence employment for leisure*" and "from Greek *ekhein, to have, to hold*" (Partridge, 2940). This latter word comes from PGr **hekhein*, whose IE root is **segh-* as in Skt *sáhatē*, meaning 'he masters or overpowers,' and as in Gothic *sigis*, victory" (Partridge 2937).

Macbeth at this point of the drama (1.7) seems to be suspended for a short while, given a pause, or he can be seen carving out a pause, i.e. an intermission for himself before he fully commits himself to the deed. He has a moment of halt, rest and leisure time when he can enjoy and fully embrace the last minutes of his spare time, his idleness. Here, just before he does the deed, Macbeth holds back for another second, abstains from action, this being the last second of time he fully controls and holds entirely in his power.

And this is the moment when it is dawning on him that there will be consequences for his deed, so this is the beginning of his learning process, as well.[2] In Shakespeare, whether a comedy

2 I owe this idea to my colleague Dr. Marcell Gellért, who commented upon the paper I gave at the Macbeth Conference in May 2016 at Eötvös Loránd University.

or a tragedy, there is always an educational or pedagogical process going on: the tragic hero and the hero – more often the heroine in his comedies - and hopefully the spectators/readers, as well, will acquire at least some knowledge of themselves and of others. Shakespearian tragedies normally require their tragic heroes to answer the basic question of who they are, and this task or norm does not depend on the final success or failure of reaching (any) self-knowledge. There are also many grades of self-knowledge, while its ultimate stage, being the ideal, is naturally rare. On the other hand, one might wonder with Hamlet, "what is this quintessence of dust" (2.2.290) and conclude that there is no quintessence of dust; therefore, self-knowledge is unattainable and/or not a goal at all.

Yet, I argue, within the context of one's life, self-knowledge does make a difference and this seems to be the goal of Macbeth's educational process, as well; and to obtain an answer to the essential question, he needs to descend into the deepest circles of hell.[3] "Bench and school of time" is ambiguous in another grammatical sense as well: is it time's bench and school, or a temporary setting for learning? I argue that it is both at the same time. For a possible analogy we might compare another play by Shakespeare, *The Tempest*, a romance in which Prospero's several lessons seem to fail, having only a time-restricted effectiveness, and whose very title indicates this paradox. The English word *tempest* "comes from OF-MF *tempeste* (F *tempête*), itself from VL **tempesta,* time, a period of time, a season good or bad, especially the latter, hence a storm"

3 See "Aki dudás akar lenni / pokolra kell annak menni / ott kell annak megtanulni / hogyan kell a dudát fújni" ["He who wants to become a piper / must first descend to Hell / that is where he has to learn / how to blow the pipe"] is a Hungarian folk-song, chosen by Attila József as his motto for two of his volumes of poetry, *Külvárosi éj* [Night in the Suburbs] (1932) and *Medvetánc* [Bear Dance] (1934); this latter title can recall the image of the bear tied to a stake in *Macbeth* 5.7.1-2. As another possible analogy, compare the Hungarian proverb, "két dudás nem fér el egy csárdában", i.e. two pipers cannot get on in one tavern, see also Fejtő.

(Partridge, 3425). Therefore, the tempest, Prospero's bench and school, can only be temporary, delimited both in time and space. I will return to this problem of temporality later when discussing De Quincey's idea of the "awful parenthesis."

It is most likely that Macbeth has "felt" from the beginning that it is wishful thinking that there should be no consequences of his deeds in this life (see his flow of conditionals in 1.7.). They, however, abruptly come to an end with "But in these cases / We still have judgment here…" And it is exactly this consideration of future consequences that signals the beginning of his education, his being taught by Time, a course he deliberately chooses for himself.

I argue that there is a crossover indicated in the passage below between 'here,' and 'But here,…' on the level of metaphors: a kind of threshold is crossed between the space occupied, owned and comfortably dwelt in before the blow, i.e. the crime to be committed, *and* the aftermath, the consequences, which as Macbeth is beginning to understand here in this speech, cannot be dismissed, jumped or skipped; and thus, a crossover must be reached finally, between this life and the next.

> that but this blow
> Might be the be-all and the end-all--*here,*
> *But here, upon this bank and shoal of time,*
> We'd jump the life to come. But in these cases,
> We still have judgment here that we but teach
> Bloody instructions, which being taught, return
> To plague th'inventor. (1.7.4-10, my emphasis)

De Quincey writes that with the murder of Duncan "another world has stept in; and the murderers are taken out of the region of human things, human purposes, human desires.

They are transfigured: Lady Macbeth is 'unsexed'; Macbeth has forgot that he was born of woman; and both are conformed to the image of devils; and the world of devils is suddenly revealed" (14).[4] "In order that a new world may step in," Quincey continues, "this world must for a time disappear. The murderers and the murder must be insulated – cut off by an immeasurable gulph from the ordinary tide and succession of human affairs – locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested–laid asleep–tranced–racked into a dread armistice; time must be annihilated; relation to things without abolished; and all must pass self-withdrawn into a deep syncope and suspension of earthly passion" (14-5).

This is the awful parenthesis, the school of time and crime that is necessary to submerge in so that knowledge should be gained whatever the price. This threshold is later to emerge as a stage metaphor as well, i.e. it physically takes shape, it is visualized, staged, as the gate of Macbeth's castle, in the Porter scene, in 3.2, where we are offered an ocular proof of the murder and the aftermath, and which will shortly prove to Macbeth that there must be and will be consequences.

So, here during and after the murder of Duncan, we witness the re-start of the educational process that is going to last until the very end (life-long learning): this is the school of crime, the school of life and death, the moral inquiry that Macbeth, unlike his wife, does not want to skip, but is willing to think through whatever it takes.

In this context of the temporal parenthesis, it is perhaps useful to connect to the etymology of the word *temporal*: "t*emporālis,* of or in time, LL worldly (not of eternity, not spiritual); whence E *temporal* and F *temporel*, in OF–MF sometimes *temporal;* derivative

4 I owe the idea of recalling De Quincey's thoughts here to my colleague Dr. Veronika Ruttkay, who commented upon the paper I gave at the Macbeth Conference in May 2016 at Eötvös Loránd University.

LL *temporālitās* yields *temporality*" (Partridge 3425). What is really intriguing, however, is the speculation that the ultimate origin of the word **temp-* could indeed be from **ten-p,* signifying 'stretch' (Mallory 187). So, ultimately, this awful parenthesis, this suspension from the normal time order is, and by definition must be, a temporary stretch of time, and the Macbeths had better make the most of it while they can and before the crime inevitably bounces back on them.

Braunmuller glosses interpreting line 8 (see above), "We always ('still') are punished here because we only ('but') teach others (how to commit our own crimes against ourselves) (132). Seneca's words from *Hercules Furens* and *Thyestes* are often cited by editors here to explain that "'upon its author the crime comes back, and the guilty soul is crushed by its own form of guilt,'" and "'often upon the teacher have his bad teachings turned'" (Braunmuller 132). The juxtaposition of these two passages is most exciting as it implies the sameness of perpetrator and teacher and this is exactly what Macbeth's argument demonstrates.

It is not only the use of conditionals but that of pronouns which is also intriguing in the passage (1.7), further complicating the basic idea of who is the teacher and who is the pupil. It is unclear who is implicated in the 'we' in "we'd jump", "we still have judgement here", "we but teach bloody instructions". Furthermore, the verb *teach* also implies learning, so the teacher (i.e. the would-be pupil) is to learn the hard way, and as the course material to be taught is crime, it will bounce back on the perpetrator and will implicate him as the would-be victim in the process.

It is widely discussed in Shakespeare criticism that there are indeed two Macbeths; his schizophrenic mind often surfaces in intriguing syntactical forms, such as his idiosyncratic use of 3rd person pronouns referring to himself.

Still it cried 'Sleep no more!' to all the house; /
'Glamis hath murdered sleep', and therefore Cawdor /
Shall sleep no more: Macbeth shall sleep no more. (2.2.44-46)

In the above passage he distances himself from the crime he committed, and more than doubly so: on the one hand, he uses reported speech, and speaks about himself in the 3rd person singular, instead of directly acknowledging his crime; then by using the word *sleep* as object of the verb *murder* instead of naming the victim who was sleeping when he was murdered, i.e. King Duncan. Referring to himself as Glamis, the title inherited from his father, is an interesting choice of identification: it recalls a father-figure, subconsciously admitting he has committed patricide by killing his elder cousin.

This attitude, however, cannot only be interpreted as the marker of developing schizophrenia, whose symptoms are hearing voices and seeing things, but as the growing awareness of who he is, what he is doing, and, finally, making an effort to face what he has done. As in real life, it is often advisable to try to take a step back and see ourselves from without, to understand where we are and where we are heading, to pause and deliberate or reflect before taking further action.

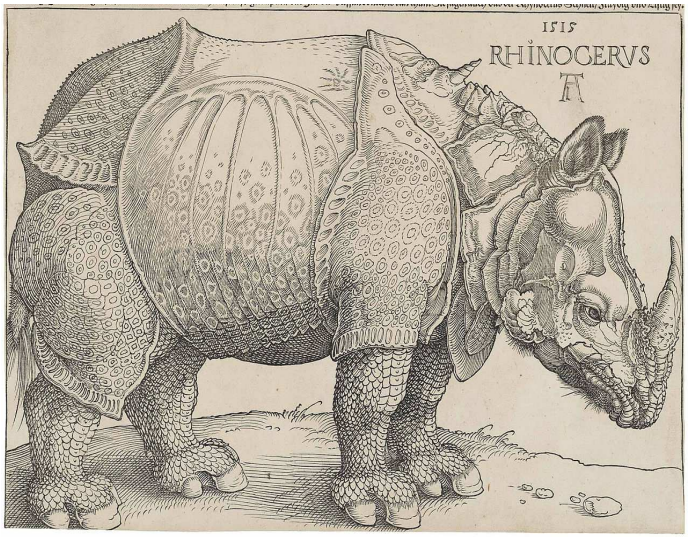
In the banquet scene, he finds additional proof of what he feared all along:

The time has been
That when the brains were out, the man would die,
And there an end. But now they rise again
With twenty mortal murders on their crowns
And push us from our stools. This is more strange
Than such a murder is. (3.4.78-83)

Yet, he tries to recover his self-control by reminding himself that above all he is a brave soldier, but the phrasing of the passage verges on unintentional self-parody, thereby providing a bridge between his serious and self-mocking images of himself. Here in the banquet scene he does mean that nothing but the ghost of Banquo can frighten him:

> What man dare, I dare;
> Approach thou like the *rugged Russian bear*,
> The *armed rhinoceros*, or th'Hyrcan tiger,
> Take any shape but that, and my firm nerves
> Shall never tremble. (3.4.100-103, my emphasis)

Brooke comments that *armed* here means armed by its horn and by its skin, represented (e.g. by Dürer) as if it were plate armour (158).




*The Rhinoceros* by Albrecht Dürer[5]

5 1515, woodcut on paper, inventory number 1500; Museum of Fine Arts, Budapest. A print is also to be found in the British Museum: currently not on display (German XVIc Mounted Roy).

If we watch Polanski's film adaptation of the play preserving our sense of humour all along, we might easily recall the image of a rhinoceros in the figure of Macbeth and Macduff in full armour fighting rather clumsily and somewhat ridiculously to the end.

For comparison, we could have a quick glance at Lear's similar attitude and his unintentional self-parody,

> No, you unnatural hags,
> I will have such revenges on you both
> That all the world shall – I will do such things –
> What they are, yet I know not, but they shall be
> The terrors of the earth! (2.4.271-5)[6]

Both characters' speech underlines their speakers' basic incapacity, impotence and subsequent frustration. But in neither case do these phrases express any more developed self-awareness or self-knowledge than possessed at the beginning of the action, so self-parody cannot be their goal here. What we do hear is unwanted, unintentional parody, the speakers being completely unaware of how ridiculous or pathetic they might look or sound.

Students of the late Professor Géher might remember one of his tenets that the ultimate stage of self-knowledge is our conscious and deliberate self-parody. Macbeth, I argue, comes closest to this in his next reference to the same beast. Note the difference in tone between the previous reference to the same animal and this one:

> *They have tied me to a stake; I cannot fly,*
> *But bear-like I must fight the course*. What's he
> That was not born of woman? Such a one
> Am I to fear, or none. (5.7.1-4, my emphasis)

6 All citations from the text of *King Lear* come from the *New Cambridge Shakespeare King Lear*, edited by Jay L. Halio, Cambridge UP, updated edition 2005.

This is a completely conscious reflection upon his position which he can see all of a sudden crystal clear, except for one thing: that after Young Siward he is to encounter Macduff who was "from his mother's womb untimely ripp'd".

Braunmuller glosses, "Macbeth finds himself a bear, chained ('tied') to a post ('stake') and attacked by dogs for spectators' entertainment, an event that often occurred in some of early modern London's public theatres, at the Tower of London (for the pleasure of King James and his guests), and in other places of amusement" (231), while 'course' here means: "attack or continuous process of time, succession of events" (232). According to Brooke, this is "[A]n allusion to bear-baiting where the bear was tied to a stake in the middle of the pit and attacked by several small dogs at once" and 'course' was used of encounters in battle as well as of sporting events (206). Muir notes that bear-baiting was a favourite old English sport; and a 'course' was the technical term for a bout or round between the bear and the dogs (156-7).[7]

This image of himself (as a bear tied to the stake) is immediately followed by another, this time even more clearly evidencing a growing self-awareness and flair for self-irony and self-parody re-evaluating Roman values, coupled with a most cruel sense of humour, which one might call cynicism or most bitter sarcasm:

> "Why should I play the Roman fool and die /
> On mine own sword? Whiles I see lives, the gashes /
> Do better upon them" (5.8.1-3).

7 See *King Lear*

CORNWALL Where hast thou sent the king?
GLOUCESTER To Dover.
REGAN Wherefore to Dover? Wast thou not charged at peril--
CORNWALL Wherefore to Dover? Let him first answer that.
GLOUCESTER *I am tied to th'stake, and I must stand the course.* (3.7.49-53)

Yet, it is not a comic, ridiculous or pathetic aspect of him that we see last, at least not if we read the play. In some film adaptations, however, e.g. Roman Polanski's (1971) or Rupert Goold's (2010), the severed head of Macbeth rolling down the stairs or held up in the air by Malcolm might strike us as too unreal, too plastic, fake and synthetic to shock us, so a giggle is perhaps more likely than a shriek as a response.

In contrast, a serious rendering is also possible on film, but you might need to make a little adjustment. See how Orson Welles imagined the death of Macbeth, where it is not Macbeth's head that is chopped off but that of the voodoo doll that was made in his spitting image by the weird sisters at the beginning of the film. This artistic transposition of the beheading makes it possible for the hero to recover his dignity and for the audience to feel respect for him. In the play-text, I argue, Macbeth undoubtedly recovers his full dignity of a frail human being who has just acknowledged his fatal imperfection, and now knows he is about to fail but he does NOT give up without a fight. In doing so, he even amplifies his original dignity and valour demonstrated at the beginning of the play when he was called Bellona's bridegroom, thereby approximating the sublime when he says:

MACBETH
Accursed be that tongue that tells me so,
For it hath cowed my better part of man;
And be these juggling fiends no more believed
That palter with us in a double sense,
That keep the word of promise to our ear
And break it to our hope. I'll not fight with thee.

MACDUFF
Then yield thee coward,
And live to be the show and gaze o'th'time.

We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH
I will not yield
To kiss the ground before young Malcolm's feet
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane
And thou opposed being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries, 'Hold, enough!' (5.8.17-34)

And this '*Hold, enough*!' ironically and prophetically proves to be Macbeth's last utterance. How his body is removed from the stage, however, is not entirely clear. (That it must be removed here seems logical as 20 lines later the Folio stage direction suggests that Macduff should re-enter with Macbeth's head.) Although more recent editions (following Wells and Taylor 1986) mark Macduff's exit with Macbeth's body after '*Hold, enough*!', it is worth remembering that the Folio has no such stage instruction. Muir claims that on the Elizabethan stage the fight would be concluded either on the inner stage or in the gallery; in either case the curtain being drawn on Macbeth's body (160). Braunmuller adds to this controversy that actors of the time were expected to remove their victims' bodies from the stage (174).

So the stakes are ultimately how to present our villainous hero: whether to disgrace him or pay homage to him. If we were to see Macbeth being beheaded on stage and/or his body dragged off the stage, it would be rather disgraceful for him.[8] Instead, we

8 Unless his body was covered by his shield, which was sometimes done in the case of the illustrious dead (see De Banke 79).

can see him honoured after being killed offstage, allowing him to maintain his newly regained dignity. Not that this would make a difference for the development of his character to the extent he was aware of it, yet, such handling would hint obliquely at his likely development. Accepting the Géherian view that the highest level of self-knowledge is self-parody, I argue that Macbeth does reach this level proving that he can see himself from without and can laugh at himself.[9]

So the circle has been completed and the road up is the road down. Complete self-knowledge for the tragic hero is only possible to arrive at after being fully dipped in sin, and emerging from it is only possible if he gets to know himself, where his limits are, how frail and fallible he is. I assume it is definitely easier to do so if every now and then one adopts an outsider's view of oneself, and if one can laugh at what one sees there. The aim of this paper was to demonstrate that these are the phases Macbeth goes through in the play, and this self-educational process is observable in metaphors and stage images alike.

9 This attitude of being entertained by what is happening around him, and of being amused by his own self-image, is best shown by Patrick Stewart in the dagger scene in the 2010 film *Macbeth*.

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# Meme Theory as an Approach to Delineating the Aesthetics of The Weird

Pál Hegyi

## 1. Weird Genre Formations

The theoretical turn that led to a distinction between science fiction and speculative fiction in genre investigations is paralleled by the eldritch recurrence of the seemingly dormant term "weird tales." The term propagated first in the title of a popular magazine founded as early as 1923 is now redeployed to highlight a radically different approach to and understanding of genre constructions from what is conventionally proffered by addressing one subcategory of popular fiction as "horror stories." Within the field of the present interrogation into the weird tale lies a scattered multitude of focal points. No matter how inefficient the economy of such a methodology may seem, the very reason for it is rooted in the object of the exploration itself, that is, the weird tale. Even making reference to the genre to be examined here already poses a riddle. The literary works produced by a fuzzy set of canonized authors ranging from H. P. Lovecraft to Arthur Machen, Algernon Blackwood, Clark Ashton Smith, and Robert Bloch among others, are also labelled diversely as uncanny literature, horror stories, the gothic, the fantastique, the grotesque, and supernatural fiction along with other variations. To mitigate the problem of denoting such a protean genre, this investigation deliberately chose Lovecraft and China Miéville as ends of a temporal scale arching over a

century. As an adequate comparison of twentieth-century weird and twenty-first-century new weird would exceed the limit of this paper, this exploration is restricted to identifying those narrative attributes that are called into play in the present reemergence of the weird. What links the distinct fiction of the two authors is their own propensity to rely on the term "the weird tale" or in the latter case "the new weird" (Vandermeer and Vandermeer x), labels, which are well-known and widely accepted. Both "the old weird" coined in the first decades of the nineteenth century and its "new" return a hundred years later can be characterized by a manifest blurring and blending of literary conventions (x). Crossing and breaking down genre boundaries, subverting clichés, and confronting reader expectations are widely associated with the concept. "The Weird," as an adjective promoted to substantival status, will be used for two purposes. The first one is a technical consideration; it is of practical use for the object of this paper to differentiate between a Freudian theory of the uncanny and the weird as a term identifying a genre (i.e. uncanny literature). Secondly, the weird is seen as an appropriate concept to emphasize the radical dislocation innate in a particular type of narratives referred to with several other aforementioned frequently used labels.

Before introducing a memetic approach to unravel parallels and similarities between the old and the new weird, it is necessary to give a brief account of some of the most productive theoretical advances toward an understanding of these genre formations.

The formalistic approach informing the work of Tzvetan Todorov (1975) has been passed on as one of the most influential and domineering traditions in contemporary criticism on the weird. Hesitation between the real vs. the unreal and opposing familiar and unfamiliar states, the uncertainty between the natural and the supernatural are recurring elements when present-day

scholars, for instance, Alice Mills, attempt to define the weird as an aesthetic quality in intermedial studies (53). Roger Lockhurst invites reception theory into the dialogue when insisting that the new weird — the coinage of which term he attributes to M. John Harrison — emerged from the enthrallment of the audience. According to Lockhurst, such awe is induced by the vast terrain of possibilities that genre-crossings and the estranging capacity of the grotesque create for the readers (240). Noys and Murphy also rely on reception theory when they deploy the concept of hybrid structures in their comparison of the old and new weird and come to the conclusion that "central to attempts to define the weird as a genre has been its estrangement of our sense of reality" (118). Interaction studies attribute the success of the new genre to the emergence of subgroups or geek audiences who seek fringe experience (Mangan 197), while Miéville himself takes a post-Marxist standpoint in "Marxism and Fantasy: An Introduction" by contending that the fantastic mode "mimics 'the absurdity' of capitalist reality" (337). As will be discussed in the ensuing sections, psychoanalytic interpretations of the weird center on the repressed as the impossibility of enunciation. To add one other theoretical school to this list, Kate Marshall is an example for those scholars who draw on myth criticism describing the old weird as a genre built around the supernatural with "twisted mythic underpinnings" (631). A representative of narratology and genre studies, Spaulding concentrates on fissures in narratives of the weird insisting that "the supernatural appears as a rupture of the coherent universe" (79). Andrew Bennett and Nicholas Royle in chapters on the uncanny and the pleasure of reading predicate their statement on deconstructionism. In their text, the weird as "a disturbance of the familiar" (34) intertwines with the concept of the "split subject who simultaneously enjoys, through the text,

the consistency of its selfhood and its collapse" (197). As for the dialogue between Miéville and Lovecraft, critics and practitioners of the weird, both writers tie genre expectations to a sense of doubt, dread, awe and wonder. The former highlights "awe, and its undermining of the quotidian" (*Weird Fiction* 510) as the core element, while his predecessor states that "[a] certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint (…) of chaos and the dæmons of unplumbed space" (15).

Based on the above, "Gothic ambiguity" (*The Encyclopedia of The Gothic* 15) might seem a term empirical, appropriate and practical enough to include the various types of border-crossings that is detectable in the weird. Yet, any comprehensive categorization of cultural production and consumption is inexorably preceded by theoretical considerations, which also create a foundation for the practice of identifying movements and new genres based on observable innovations in reading and writing. All attempts at creating a taxonomy of genre definitions inevitably lead to a theory of the genre *per se*. The overwhelming output by theorists as Tzvetan Todorov (1975), Gérard Genette (1992), Hans Robert Jauss (1982), and Jacques Derrida (1980) unraveled the paradoxical nature of genre formations in general; however, it is the writer, Michel Houellebecq, whose anecdote gives a most memorable commentary on the problem of the weird genre in particular. The crux of the argument expounded by theorists lies in the fact that the genre displays an essential resistance to be defined as essence. In his instructive book, *H. P. Lovecraft—Against the World, Against Life,* Houellebecq recounts that in the course of book-signings young enthusiasts asked him to sign his volume on Lovecraft not because they have read anything by the American author, but solely because they have discovered "Lovecraft" through the

intermediary of role-playing sessions or computer games (e.g. *Trail of Cthulhu*).

> At book signings, once in a while, young people come to see me and ask me to sign this book. They discovered Lovecraft through role-playing games or CD-ROMs. They have not read his work and don't even intend to do so. Nonetheless, oddly, they want to find out more—*beyond the texts*—aout the individual and about how he constructed his world. (24-25; my italics)

Houellebecq's anecdote poses the question of what it is exactly that these young adults have actually discovered if not the narratives themselves. What is there to find "beyond the texts" that interlinks different genres, media and art forms? In their comparison of the old and new weird, Noys and Murphy indirectly emphasize a similar aspect that connects these two genre formations, that is, their inherently repetitive, shape-shifting nature that not only connects all genre definitions created by differing theoretical schools, but offers itself as a specific approach and perspective in interrogations of the weird.

> This unsettling transnational hybrid of science fiction, horror, and fantasy was born in the hothouse of late-Victorian and Edwardian low culture and reached maturity in the "pulp modernism" of H. P. Lovecraft (Sorensen 2010, 501–2). Since then it has led an appropriately discontinuous and *mutant* existence, tracing its path *across cultural forms* from pulp magazines to film and from film to the graphic novel and more recently becoming the object of critical attention and even canonization. (117; my italics)

## 2. Dominant Genre Definitions: The Uncanny—Das Unheimliche

The originality of any genre is addressed and scrutinized by Jauss's reception theory where it is explicated that the operational functionality of the aesthetic category is dependent on repetition of elements in genre conventions to satisfy the requirements of generic expectations (23). Noys and Murphy cite Borges to disclose a similar pattern. "The fact is every writer creates his own precursors. His work modifies our conception of the past, as it will modify the future" (120). This continuous back and forth interaction between past and present canons makes it impossible to point to a moment of origin, to identify any first text that created genre conventions. Since it is not the seminal momentary act of creation that animates a genre, but rather the inexhaustible process of resuscitation, "[t]he new text evokes for the reader (listener) the horizon of expectations and rules familiar from earlier texts, which are then varied, corrected, altered, or even just reproduced. Variation and correction determine the scope [...]" (120). With no detectable point of origin, genre as a question posed by a horizon of expectations is continuously under construction in the answers offered by particular works of art, which, in their turn, modify the original proposition. This concept of the inherently reproductive nature of all genres is corroborated by Derrida when he writes: "Suppose for a moment that it were impossible not to mix genres. What if there were, lodged within the heart of the law itself, a law of impurity or a principle of contamination" (57)?

Derridean contamination, following the presuppositions highlighted in the above quotations by Houellebecq, as well as Noys and Murphy, finds its continuation in meme theory. Definitions of memes may vary, but the works by leading authorities on the

subject matter generally seem to agree that a meme is a cultural element that is transmitted by non-genetic means, yet in a manner analogous to the biological transmission and evolution of genes, that is, by imitation and repetition (cf. Blackmore 8). These are mechanisms "via which cultural information can be preserved in a way that enables it to be replicated and to exert control over its effects in a variety of contexts" (Distin 34).

Consulting theories on specific genre definitions comes with a presupposition that the given metalanguage itself will be contaminated by certain memetic cognitive patterns constitutional in the subject matter intrinsically. If we narrow down the focus of genre classification to weird fiction, besides the memetic nature of repetition present in all genre constructions, there appears a binary, which is particularly characteristic of Tzvetan Todorov's understanding of the uncanny. In his work on *The Fantastic*, Todorov gives a definition of the genre as a reaction on the readers' part to a certain hesitation between two frames of reference, which are mutually exclusive. "There is an uncanny phenomenon which we can explain in two fashions, by types of natural causes and supernatural causes. The possibility of a hesitation between the two creates the fantastic effect" (18). One enters the marvelous if the laws of nature have to be transformed to account for supernatural phenomena. However, if the fantastic elements in the story are perceived in a way that the concept of reality is not seen by readers as altered, the narrative belongs to uncanny literature (41). The fantastic effect as an uncanny phenomenon is thus described by Todorov as a hesitation between the real and the unreal, as the duration of uncertainty in perception. Consequently, the uncanny phenomenon as a main category contains not only marvelous literature as one of its subcategories, but also uncanny fiction as a counterpart. The cognitive pattern in the uncanny phenomenon

that contaminated the metalanguage that is deployed to outline the generic structure of the uncanny can be visualized in the following Venn diagram:

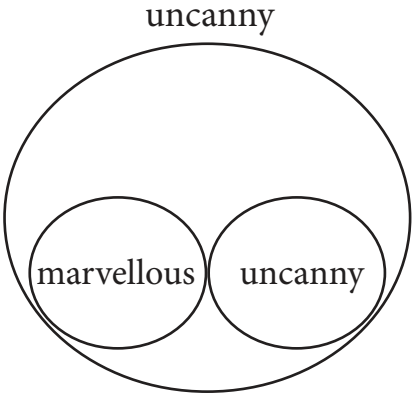


Fig. 1.

Since uncanny fiction is centered around continuous, radical dislocation *per se*, moving away from expectations of the uncanny is not a possibility. The instability of the genre lies in its imitations, the memetic mutations of *unheimlich* phenomena. Todorov insists that the boundaries of this genre are marked by the extent and the limits of a hesitation between the imaginary and the real (17). Here the source of the uncanny affect is interpreted as the duration of uncertainty in perception, which hesitation is shifted to language and meaning through the chaotic madness of signification by the destabilizing forces of the uncanny. Todorov quotes Roger Callois with reference to infinite images, which "seek incoherence as a principle and reject any signification" (24). An effect of regression and progression *ad infinitum* is created by the asymmetry of Todorov's categorization summarized in the above diagram (Figure 1). The category that contains itself as its own subcategory opens up to both outward and inward mirroring surfaces. The uncanny phenomenon as the main category is divided into two genre categories (18), one of which is the uncanny genre, which,

in turn, is characterized by the uncanny phenomenon being made up by two subordinate categories including the uncanny, which is then divided into another binary *ad infinitum.* The act of reception lodged in detective stories holds a similar potential to metafiction that the semantics of the uncanny in weird tales create for psychological horror. If the crime narrative (eminently in its surfictional mutations) generates self-referential texts about the impossibility of reading, the weird produces autopoetic tales about the impossibility of telling a story.

In his 1919 essay (Freud 2003), relying on Schelling's and Jentsch's work, Freud sets out to delineate the nature of the uncanny by assembling what "evokes in us a sense of the uncanny" (124). What we receive is a taxonomy for the allegorizations or phenomena of a similar duality in the psyche, language, and signification. The nominalization of *Das Unheimliche* already displays these dynamics between binaries in describing something that is un-homely, un-secretly, "the notion of the hidden and the dangerous" (134) which is to resurface. This binary is, however, tripartite in the sense that it involves (1) the act of hiding something that remains to be (2) hidden for a period of time before it poses a danger to (3) reemerge. The self-propelling movement from a binary to a triad is an inevitable drift from a reassuring and symmetric duality of outward and inward realities toward the threat of a self-contained circular return within a three-element system. The asymmetry is strengthened by Freud's comment stating that "*Heimlich* thus becomes increasingly ambivalent, until it finally merges with its antonym *unheimlich.* The uncanny (*das Unheimliche*, 'the unhomely') is in some way a species of the familiar (*das Heimliche*, 'the homely')" (134). The paradox is even more obvious in *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (Freud 2001), where James Strachey translates

the same sentence with the following words: "*Unheimlich* is in some way or other a sub-species of Heimlich" (225). *Unheimlich* is usually translated into English as "unhomely," yet "unsecretly" is also a valid calque translation of the term. It also brings an understanding of the triality innate in this word closer. A secret place (as the familiarity of home) is a retreat from a state of being exposed; thus it already contains a movement of dislocation from anterior, threatening surroundings. Being unsecretly is not only a return to this condition, but a never-ceasing motion multiplied by progressive relations to the absent secret locality. A sense of danger is what lies in the asymmetric structure of *unheimlich* as a category containing itself as a subcategory (134).

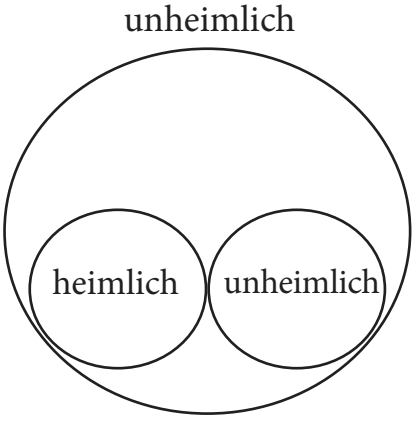


Fig. 2.

Freud refers to his findings interpreting the nature of the uncanny as "hints" (134), which is an indication of a signified never to be denoted by any signifiers, but only indexed, implied as a lack or a duration of "uncertainty" (139). This hesitation is associated with an allegorization of signification, where it is impossible to create a direct, denotative translation from sign to meaning (135). The uncanny narrative will be a representation of the trauma of not

being able to tell a story that is always hiding somewhere else. Freud goes on to create a taxonomy of allegorical tropes, literary devices of duality that convey a sense of uncanniness. In the evolution of the ego from the singularity of primitive narcissism toward a multilayered self, Freud insists, the super-ego that performs functions for self-consciousness becomes isolated, split off from the ego. "The double is a creation that belongs to a primitive phase in our mental development, a phase that we have surmounted, in which it admittedly had a more benign significance. The double has become an object of terror, just as gods become demons after the collapse of their cult" (Freud 2003, 134).

To expound the "benign significance" of dualities preceding the threat of triads, Julian Jaynes's popular theory on the bicameral mind may be utilized. Forming his hypothesis, Jaynes argues that some 3000 years ago the human brain was bi-chambered in both its anatomy and its cognitive structure with the right hemisphere giving orders to the left, which perceived these commands as instructions coming from an external source as the voice of god. No matter how heavily this theory is being debated since the 1970's, it still holds an appeal to a wide contemporary audience for the same reason it was denounced. It transforms a transitory state—Freud's premise on the body and its double as an immortal soul (142)—into a permanent condition of duality, a reassuring oscillation between the outside and the inside. "In the bicameral era, the bicameral mind was the social control, not fear or repression or even law. There were ... no private frustrations ..., since bicameral men had no internal 'space' in which to be private, and no analog to be private with" (205).Yet, it is precisely this comforting oscillation between an isolated outwardly superimposed reality and a secured inside subjugation that presents itself as the third element in the system, thus destabilizing the duality.

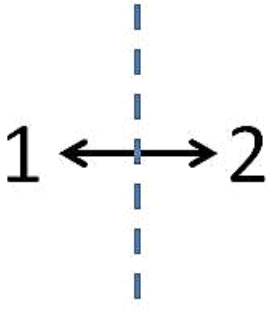


Fig. 3.

The multiplied layering of the ego is interpreted by Freud as a direct result of the fissure, split, chasm in binaries. The dynamics of these polarities can be both described as static (a stance) and dynamic (cf. the fact that the ancient Greeks regarded tropes as movements or rather turns). In other words, the temporality of these allegorical tropes is stative in their dynamic repetitions (i.e. an oscillation). A compulsion to repeat is explained as the uncanny effect by Freud, who, as mentioned before, argues that primitive narcissism created the first double of the body representing an "immortal" soul (142). However, Freud continues, as this doubled boundless self-love shifts towards the threefold structure in the (1) id, (2) ego, and (3) super-ego, "the double changes: having once been an assurance of immortality, it becomes the uncanny harbinger of death" (142). The double as an object of terror performs a regression to the singularity and oneness in a state, when and where the (1) ego is not established in opposition to (2) the Other. In the diagram below, relying on Freud's first and second topographic models of personality, the central numeral 1

stands for the lack in the unconscious, while the other 1 on the left signifies the hinting, implying preconscious, which combined with the previous level creates the subconscious, whereas number 2 indexes the ego, and 3 stands for the superego.

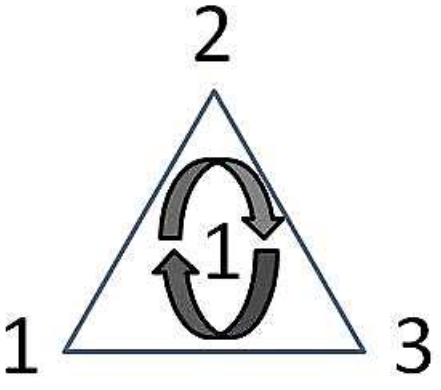


Fig. 4.

The "omnipotence of thought" (Freud 147) in the animistic vestiges at the earliest phase of psychic development (cf. Jung's synchronicity, Foucault's *aléa*) is expressed as a frightening, repressed element to which signification inevitably returns. The journey in this return creates a blurred territory between the fantastic and the real where the element of terror, which connects the mutually replaceable points of departure and destination, is turned (allegorized) into the uncanny.

Lacan's corollary to Freud's theory in the *Four Fundamental Concepts of Psychoanalysis* and *Anxiety* emphasizes how the uncanny presents itself as an originary paradox in signification. The repetition compulsion, which has the power to override the pleasure principle, by crossing all possible cognition leads to a signal of the real as an inaccessible traumatic lacuna that is

irreducible to any sign. The automaton as a chance for objects, as an insistence of signs, occupies a nontemporal locus between perception and consciousness (Lacan 1988, 56). Paul deMan also emphasizes the nontemporal element regarding allegorical tropes in "The Rhetoric of Temporality": "it remains necessary, if there is to be allegory, that the allegorical sign refer to another sign that precedes it. The meaning constituted by the allegorical sign can then consist only in the *repetition* (...) of a previous sign with which it can never coincide, since it is of the essence of this previous sign to be pure anteriority" (207; my italics). The uncanny takes the place of representation, that—instead of signifying the real as absence—creates a doubled plane of signification to perform denotative gestures devoid of their signifying functions. The language of the uncanny is a ghostly allegory for signification with a tenor that precedes signs, which can only be hinted at or implied. Thus, the vehicle monopolizes its counterpart (tenor) through a metaleptic shift from subcategory to category, from vehicle to a catachrestic allegory.

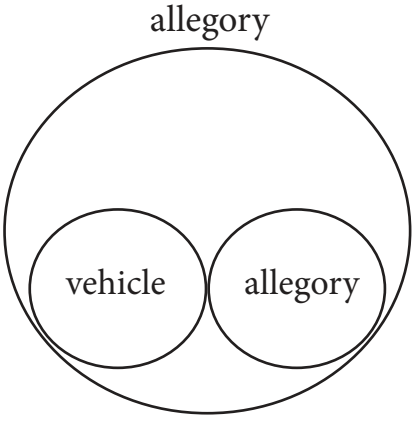


Fig. 5.

Repetition compulsion as expounded by Lacan's concept of the automaton creates a plane where the uncanny takes the place of representation. In this "subjectifying homeostasis" (Lacan 1988, 55) all denotative gestures become devoid of their signifying functions (they are merely implying and hinting at pure anteriority), thus, transforming the language of the uncanny into a ghostly, catachrestic allegorization of signification. The recurring movement around the instability of signification is a direct consequence of the asymmetric structure of allegory, where the vehicle submerging its own counterpart produces a further asymmetric allegorical conformation by usurping the structural locus of the tenor.

In a previous quotation by Freud *das Unheimliche* was defined as not a counterpart but superimposed to *das Heimliche* (134). This asymmetry results in a proliferation of signifiers, which can be described as a recurring movement around the instability of signification. In what Lacan calls a "subjectifying homeostasis" it is not the denotative function but the dynamics created by the network of signifiers woven around the trauma that produces meaning (Lacan 1988, 55). Attribution of meaning gives way to a semantic performance on the impossibility of telling a story that is always somewhere else. The trauma of the inaccessibility of a singularity is performed in doubles and triads as allegorizations of the uncanny. These allegorizations are already enlisted in the taxonomy embedded in the 1919 essay by Freud, who himself creates a basis for a classification for such allegorizations enlisting six possible tropes for the uncanny, which are to be accounted for in the final section of this paper.

## 3. Memes of Dualities and Triads as Approximations Towards a Traumatic Center or the Lack of a Singularity

This exploration will conclude by enlisting a few illustrations to cast spotlight on the insistent recurrence of memes of the uncanny in a wide array of genres. As previously argued, identifying a center in the genre definition of the weird is made problematic by the fact that it is in the disseminating memetic mutations of the same tropes for dislocation (i.e. different allegorizations of the *Unheimlich*) where loci of the genre can be determined. The narrative uncanniness of the weird arises from a tension between discursive strategies of repressing the Other's story and indirect manifestations of the repressed narrative in compulsive allegorical recourses. The signifieds are contained within a dissociated semantic field where they cannot be denoted, only referred to in allegorical narrativization. The tale becomes weird through its self-definition as a story about the impossibility of telling itself. The adjective "weird" is descriptive of form and content at the same time. The split nature of a form uncannily signifying the content that is being created by the very uncanniness of that form results in a continuous movement towards prosopopoeial frames of references.

### *3.1 Memetic Instances in Literature*

To give an illustration how, in this particular case, the presence of the "haunted house" meme may inform comparative analyses of texts created in different epistemes, the old weird attributes in one of Shirley Jackson's short stories will be put in parallel with a novel by Chine Miéville. The haunted house as a meme will be interpreted here as the allegorization of the fissure in mirroring, *mise-en-abymic*

surfaces. The shield within a shield, a heraldic concept in its origins, was first described by in Claude-Edmonde Magny's *Histoire du roman français depuis 1918.* In 1989, Lucien Dällenbach in his *The Mirror in the Text* reconstructed the mise-en-abyme as a theoretical concept into a narrative figure of intertextuality. Yet, it was Mieke Bal four years earlier, who, in his *Narratology*, disclosed the uncanny doubling, mirroring nature of the concept by stating that "[t]his term derives from heraldry, where the phenomenon occurs in pictorial representation. In literature, however, we have to do with infinite regress in the medium of language (57)."

A mirroring, duplicating effect revealing itself in the uncanniness of a haunted place is exemplified in the new weird tale of *The City & The City* by China Miéville. Beszél and Ul Qoma are situated in the same geographical location separated by an invisible border. In this synchronicity, a secondary, mirroring world exists as a Foucauldian heterotopia ("Of Other Spaces, Heterotopias" 46-49), a place of utter otherness that subverts a hierarchical, preexisting source of origin for both these locations. The unity of the locus (1) is split into two reflective surfaces (2), which, in their turn, inevitably lead to the creating of the connecting surface (3) in this juxtaposition. In his *mise-en-abymic* book-within-the-book entitled *Between the City and the City*, doctor Bowden states that between the cities of Besźel and Ul Qoma a third one resides. The citizens of Orciny are invisible to residents of both the other cities. The way they dress and move makes it possible for these denizens to "oscillate" between the *The City & The City*. Miéville's novel itself becomes a *mise-en-abyme*, for it is structured in a tripartite fashion (with parts entitled (1) Besźel, (2) Ul Qoma, and (3) Breach) mirroring the overlapping threefold construct of the cities. This structure is best conceptualized in Benczik's elaboration on her innovatively coined term, the "spatial echo" (Benczik 205). Benczik's theorem, incorporating a familiar

territory and its spectral image along with the mirroring plane between them, is poignantly evocative of the myth of Narcissus and Echo, a mythotheme on the interminable regress of the originary self in infinity mirrors.

*The City & The City* as an acclaimed achievement in new weird fiction finds parallels for its deployment of uncanny, *mise-en-abymic* mirroring places not only in stories published in the early editions of *Weird Tales*. In his biography entitled *Shirley Jackson's American Gothic*, Darryl Hattenhauer contends that Shirley Jackson, one of the most significant authors of her day, was among the few proto-postmodernists to anticipate the paradigm shift from modernism to the ensuing episteme. He corroborates Jackson's canonic position by highlighting the fact that "[i]n 1968, Macmillan's Literary Heritage series included her with Edgar Allen Poe, Nathaniel Hawthorne, Herman Melville, Mark Twain, Henry James [...] in its canonical anthology *The American Experience: Fiction*" (1). Shirley Jackson first published her short story "A Visit" in 1950 under its original title "The Lovely House," the intricate text of which is woven of memetic fibers already intertwined in the imaginative fabrication of Lovecraft's work. Ones, twos and threes construct a very similar deep-structure for Jackson's tale to what has already been discussed in connection with Miéville's novel. For a visit is never just one visit in Shirley Jackson's short story, it is but a never-ceasing return transforming the lovely house into a haunted place.

In Freud's *Das Unheimliche* there are two references to the allegorization of the uncanny as the "haunted house":

> One would suppose, then, that the uncanny would always be an area in which a person was unsure of his way around: [...] ["an eerie place"] – *locus suspectus*; [...] (of a house): *haunted.* (125)

> To many people the acme of the uncanny is represented by anything to do with death, dead bodies, *revenant*s, spirits and *ghost*s. Indeed, we have heard that in some modern languages the German phrase *ein unheimliches Haus* ['an uncanny house'] can be rendered only by the periphrasis "a haunted house." (148; my italics)

Just as the initial word of the short story by Jackson is the noun phrase "the house," the first utterance the protagonist makes is also characterizing the very same place by stating that "It's a lovely house" (249). From a focalized point of view the reader is informed that Margaret "felt that she too had come *home*" (249; my italics). Shirley Jackson's short story follows a remove from this homely feeling from the start of "A Visit" to the utter unhomeliness of the closure; from the temporality of a narrative to the timelessness of a frozen image. The story sets out by confronting a timeless unity with the temporal movement necessary to render meaning to the pieces of a fragmented entirety.

> She could see the fine threads of the weave, and the light colors, but *she could not have told the picture unless she went far away*, perhaps as far away as the staircase, and looked at it from there; perhaps, she thought, from halfway up the stairway this great hall, and perhaps the whole house, is visible, as a complete body of story together, all joined and in sequence. Or perhaps I shall be allowed to move slowly from one thing to another, observing each, or would that take all the time of my visit? (249; my italics)

The first section of the three-part story leads the beholder's eye across a pattern of tiles in the hall "too large to be seen from

the floor" to first, the genealogical *mise-en-abyme* of the gold room: "mama"; "grandmamas"; "great-grandmamas"; "great-great grandmamas" (251), then secondly, to the irrationality of the silver room, which "shows the house in moonlight" (251). The inevitable remove from the immediate proximity of particularities in order to gain perspective opens up the third chamber of parallel, infinity mirrors, which project ever-diminishing reflections within a Chinese box: "another within that, and another within that one" (251). The oscillating, mirroring surface of this third room is what separates the cognizant rationality of the "sunlight" (251) in the gold room from the irrational whiteness of the silver one. The reason why Margaret finds this third room frightening is because "it was so difficult to tell her what was in it and what was not" (252), whether the reassuring oscillation between the poles of a duality is extrapolated into the dynamics of a triad as depicted in the pictures describing the dynamics in twos and threes above. There is a compulsive effort palpable in the story to incorporate the external third element. "That evening Carla and Margaret played and sang duets, although Carla said that their voices together were too thin to be appealing without a deeper voice accompanying, and that when her brother came they should have some splendid trios" (254).

The ultimate trauma of the plot is the absence of the captain/brother *Doppelgänger*, the unassimilable lacuna to which the circular and regressive returns always fail. Two mirroring screens facing each other not only end up in (a) endless mirroring and (b) coincidences, but also in (d) inversions and (e) disappearances. Here are few of the countless examples: (a) the miniature mosaic replica made of the material from the house itself, within which Mrs. Montagues needlework depicting the building is in progress (255); (b) by "coincidence" (263) both the guest and the great-

aunt are called Margaret; (c) while glimpsing her miniature representation in the tiles, Margaret asks: "What is *this*?" and then repeats "*What* is this?" (255); (e) when the captain/brother *Doppelgänger* disappears from the story, so does the single male first name that connected the doubles in their undecidability: "*and Paul?; Who was Paul?*" (273). The "lovely house" serves as an index for the self, a *mis-en-scène* where the drama of performing the identity is played out. The noticeable cracks on the whole of the house cannot be repaired (270), aging components cannot be replaced. In the vortex of the *mise-en-abyme* no action or movement in time is possible: "We shall be models of stillness," says Carla, laughing (273). Nothing can be changed or replaced in any of the mirror images: "All we can do is add to it" (273). By placing the extra set of figurines/automata in the foreground of a new, multiplied layer within the *mise-en-abyme*, the horror of compulsive repetition is infinitively prolonged outside the dimension of time.

What interlinks the above interpretations of narratives by Miéville and Jackson is their deployment of the concept of an uncanny location that disrupts the singularity of a presupposed, preexisting unity. Shifting through reassuring dualities, both these texts perform the drama of a regressive implosion into threatening triads. The persistent absence of one as unity, the fleeting stability of the symmetrical two and the disruptive dynamics contained within a triality are elements that create continuous approximations, compulsive returns to lack and radical dislocation. In the meme of the haunted house an inadmissible trauma located at the center generates a mirroring surface that is there and not there at the same time. The weird quality in these texts invites the reader to encounter a "ghost" of a story, a "revenant" that always recoils to the inadmissible lacuna of a story impossible to be told (Freud 148).

### *3.2 Intermedial Memetic Instances*

To shed further light on the inherently memetic nature of the various allegorizations of Freud's *unheimlich*, one also has to turn to genre permutations of these memes, movies, video games, in one particular case even a rock opera (*Dreams in the Witch House: A Lovecraftian Rock Opera*, 2013). Filmic adaptations of Lovecraft's short stories and novels have never been particularly successful. Out of over more than forty attempts only a few have come close to earning critical or popular acclaim. "HPL's works are notoriously challenging to translate into films, which is one reason why truly outstanding pictures have been so rare in Lovecraft films" (Mitchell 7). It is rather a cultural evolution through replication that informs the memetic phenomenology in various genres and media as influence exerted exclusively by deploying formative elements in the Lovecraftian *oeuvre*. More of an inspiration than textual reference, Lovecraftian memes operate as underpinnings upon which such towering monuments have been erected as John Carpenter's *Apocalypse Trilogy*, Ridley Scott's *Alien* franchise, or the overly popular role playing-game, *The Trail of Cthulhu* based on August Derleth's collection of short stories entitled *The Trail of Cthulhu* (1962), a literary mutation itself.

The memetic conformation of the Lovecraftian universe of weird and uncanny tales is laid bare by the nativity of the *Cthulhu myth* itself. For instance, Tsathoggua was brought to life by Clark Ashton Smith's "Tale of Satampra Zeiros" (written in 1929) but put in print first by Lovecraft in "The Whisperer in the Darkness" (only three months before Smith's story got published in 1931). The name of Hastur first appeared in Ambrose Bierce's short story "Haïta the Shepherd" (1893), and was mentioned in "The Whisperer in the Darkness" (1931), but finally evolved into

the *Hastur Cycle* (compiled in 1993) by Robert W. Chambers. The Cthulhu mythos, which is an ever expanding shared universe (cf. *Call of Cthulhu* role-playing game) based on a few fragmented and scattered themes in short stories by Lovecraft, was first recognized and developed by August Derleth, who infamously billed himself as Lovecraft's posthumous collaborator.

## 4. Allegorizations of the Uncanny

The findings of this paper pave the path towards further investigations into possibilities for setting up a taxonomy for allegorizations of memes of the uncanny. Despite the fact that the limited scope of this paper does not allow for such explorations, a close reading of "The Uncanny (1919)" reveals the presence of six such tropes. Freud's seminal essay detects the following allegorizations during the course of its argumentation: (i) the **haunted house** or *unheimlich*, mirroring places, *mise-en-abyme*s (125), (ii) the **automaton** (135), (iii) the ***Doppelgänger*** (141), (iv) **chance events**, uncanny coincidences (144), (v) **humor** (144), and (vi) **madness**, atemporality (150). Showcasing these allegorizations not only in classic literature and Lovecraftian tales but in new weird stories and contemporary cinematography as well will offer a unique possibility to create comparative analyses of the haunted house: Shirley Jackson's "The Visit" (proto-horror), H. P. Lovecraft's "The Dreams in the Witch House" (the old weird), Mark Z. Danielwski's *House of Leaves* (the new weird) and Roger Corman's *The Haunted Palace* (film); the automaton: Ambrose Bierce's "The Death of Halpin Frayser" (proto-horror), H. P. Lovecraft's "The Whisperer in Darkness" (the old weird), Ekaterina Sedia's *The Alchemy of Stone* (the new weird), Ridley Scott's *Alien* (film); the *Doppelgänger*: E. A. Poe's "William Wilson"

(proto-horror), H. P. Lovecraft's "The Dunwich Horror" (the old weird), Jeff VanderMeer's *Acceptance* (the new weird), John Carpenter's *Prince of Darkness* (film); chance events: William Fryer Harvey's "August Heat" (proto-horror), H. P. Lovecraft's "The Shadow Out of Time," (the old weird), Robert Levy's *The Glittering World* (the new weird), Frank Darabont's *The Mist* (film); humor: Herman Melville's "The Lightning-Rod Man" (proto-horror), H. P. Lovecraft's "In Defense of Dagon" (the old weird), Joe Hill's *Horns* (the new weird), Henry Saine's *The last Lovecraft: Relic of Cthulhu* (film); madness: Charlotte Perkins Gilman's "The Yellow Wall-Paper" (proto-horror), H. P. Lovecraft's "At the Mountains of Madness" (the old weird), Kevin Holton's *At the Hands of Madness* (the new weird), John Carpenter's *In the Mouth of Madness* (film).

The comparison and analyses of these memes detectable both in classic literature and popular culture could offer yet another vista to account for the multifarious accessibility of genre formations.

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# The Role of Intercultural Education in English Major Programmes at the School of English and American Studies: The Experience of Practitioners and Graduates[1]

Dorottya Holló

## 1. Introduction and Background

Intercultural competence is an indispensable element of communication. It is relevant both in mother tongue and in foreign language communication, but the current paper focuses only on the foreign language context. Intercultural competence plays a crucial role in establishing and maintaining relationships in a way that satisfies the interlocutors' cognitive and emotional needs in the process, as well as helps them achieve their aims regarding the outcome of the communication. Intercultural competence is closely related to language use, and its development is thus an imperative in the education of future foreign language teachers and other foreign language professionals in order that they not only become competent foreign language users but they can also pass on awareness of interculturality to others in their respective fields. However, the institutional framework of degree programmes does not necessarily offer opportunities for the adoption of interculturality. This paper discusses the role and relevance of interculturality in the training

1 A Hungarian – and somewhat different – version of this article was published in Holló (Tanítsuk a számonkérhetetlent is! – Az interkulturális intellektus fejlesztése az idegen nyelvi képzésekben). Both studies made use of data provided by the Quality Assurance Office of Eötvös Loránd University (ELTE).

programmes of the School of English and American Studies (SEAS) of Eötvös Loránd University (ELTE) from the point of view of some of the School's tutors and ELTE graduates in foreign languages. The relevance of the study lies in SEAS' aim, expressed explicitly on its wiki page (SEASWiki), to "provide undergraduate and postgraduate training for a broad range of professionals connected in some way with English" by using the integrating powers of English language and culture and using English and American studies to "allow our students a deep insight into the values, thought, and achievement of the English-speaking peoples […]" (Frank).

The aim of learning a foreign language, generally speaking, is to become a competent language user and to be able to manage intercultural encounters; in other words, to be an effective intercultural communicator or intercultural speaker. For foreign language professionals, this aim is even more pronounced. Apart from possessing reliable knowledge and skills in the different areas of English and American Studies such as literature, history, cultural studies and linguistics, in order to perform well in the various English speaking professions that SEAS degrees entitle their holders to pursue, our graduates need to become particularly competent and proficient users of the English language and highly aware intercultural speakers. This term, coined by Byram, is of great significance in this context as in his terminology an intercultural speaker is

> someone who can operate their linguistic competence and their sociolinguistic awareness of the relationship between language and the context in which it is used, in order to manage interaction across cultural boundaries, to anticipate misunderstandings caused by differences in values, meanings and beliefs, and thirdly to cope with the affective as well as cognitive demands of engagement with otherness. (Byram, "Intercultural Competence" *25*)

The intercultural speaker — particularly if they are language professionals — thus has to possess excellent language proficiency and intercultural competence. Intercultural competence — to follow Byram's views (*Teaching and Assessing*) again — comprises knowledge, attitudes, skills, and critical cultural awareness. He illustrates these categories by explaining that *knowledge* relating both to the mother tongue and the target language(s) concerns, for instance, the awareness of connotations, structural differences, pragmatics, and sociolinguistics while cultural knowledge – among others – relates to practices, routines, customs and values of one's own culture and the target culture(s), as well as awareness of differences and similarities. As *attitudes*, he lists openness, curiosity, willingness to suspend judgment and to relativize oneself, humour, ethnorelativism, to mention just a few. Intercultural competence also presupposes the *skills* of learning, discovery and interaction, interpreting and relating, interpersonal communication, and mediation. All these also contribute to developing *critical cultural awareness*, which is the awareness of (the possible occurrence of) cultural difference even if unapparent, and the ability to evaluate objectively and analytically cultural products and phenomena of one's own culture and that of others (Byram, *Teaching and Assessing* 50-54). Taking this train of thought further, Barrett, Byram, Lázár, Mompoint-Gaillard and Philippou identify *attitudes*, *knowledge* and *understanding*, *skills* and *actions* as elements of intercultural competence, and the synergy of which helps people along the way of becoming a global citizen. These elements are related to foreign language use, comparing cultures, taking on open attitudes, evaluating situations critically, adapting to new environments and expectations, and most importantly to the willingness to engage in constant learning. To emphasise the aspect that intercultural competence requires a particular mindset, constant awareness and

consideration as well as readiness to perform appropriately, the broader term *intercultural intellect* could also be used to supplement the concept of intercultural competence.

It follows from the above that the development of intercultural competence — or intercultural intellect — should be part and parcel of degree programmes in higher education wherever relevant for the students' chosen professional areas as demonstrated by Pinto, who carried out research among academics in Portugal, and found that their insights supported the view that in a globalizing world it is vital for students to learn to embrace an open attitude free of prejudice and to be interculturally prepared for their professions. The same is affirmed in a study by Lázár, who points out that, particularly in teacher education where the multiplying effect of the training is considerable, it is very important to raise the trainees' awareness to interculturality and also to systematically include intercultural competence development as well as methods of teaching this in their courses (123-125). Willems also makes suggestions for incorporating interculturality in teacher education (16-19).

The development of intercultural competence seems to be an obvious aim at SEAS, too. Many elements are, in fact, present in the courses. These are mostly linked to cultural knowledge, particularly in the areas of civilisation, history, literature, literary history and theory, and skills of interpreting and analysing texts. At the same time, teaching intercultural competence in its complexity is challenging and is not widely practised at SEAS. One important reason for this is that most things that are taught have to be tested. Testing needs to be objective, but a student's development in acquiring intercultural competence cannot be measured against a yardstick. Opportunities for formal testing are thus very limited, and this in turn affects teaching: if something is not tested, it is often not taught either. Assessment, however, is possible, mostly in the

area of language development or in certain topic focussed literature and culture classes, in the shape of ongoing formative assessment. Accepting formative assessment as part of the formal evaluation routine in tertiary education would open the path to teaching more classes with intercultural content. This would be all the more important as our graduates — as foreign language professionals — are put to the test in real life situations in their jobs or life. These may be high stake situations that their career or their future may depend on. This then clearly indicates that despite all perceived obstacles, equipping future professional language users with intercultural competence is the responsibility of foreign language and teacher education programmes in the humanities.

In order to describe the realities of this responsibility and the current situation of integrating interculturality in SEAS courses, the perspectives of tutors and graduates are compared below. The study made use of a survey carried out with SEAS tutors in 2016, and a series of tracer studies of foreign language graduates in the period of 2011-2016.

## 2. The Views of SEAS Tutors

An exploratory research project based on written interviews with the tutors of courses with intercultural content, language tutors and educational managers responsible for the various English major programmes at SEAS was carried out in 2016. The objective was to find out how interculturality was incorporated in different English major degree programmes at SEAS. It was also an aim to identify good practices, issues to consider, and opportunities for improvement in the area of integrating interculturality in SEAS courses. The 17 respondents represented three groups of tutors:

1. **tutors across SEAS disciplines having intercultural content in their course descriptions**
   In the 2015-2016 academic year, 25 out of the 721 SEAS courses had intercultural content appearing in their course titles or course descriptions. These were taught by 14 tutors; 8 of these 14 shared their views.
2. **general language development tutors**
   5 out of 15 general language development tutors answered the call to contribute to the study, and
3. **educational managers**
   5 educational managers, the coordinators of various training programmes were also asked, and 4 out of the 5 responded.

These respondents shared their views about competences related to interculturality that English major graduates should have upon graduating from SEAS, and about their experience in developing these at BA and MA levels as well as in teacher training courses. They also voiced their concerns and reservations along with what they saw as the challenges of integrating interculturality in well-established curricula that impose numerous requirements on them anyway, as well as their rewards for doing so. The following summary of the results focuses on showing views rejecting and supporting the inclusion of interculturality. A more detailed list of the responses can be found in Holló (*Teaching Intercultural Communication* 74-78).

### *2.1 Views Rejecting the Inclusion of Interculturality in SEAS Courses*

Despite what seems an obvious need for integrating the development of intercultural competence with other professional content at SEAS, a marked rejection of it is present in the answers of the educational managers, i.e. the tutors, who are responsible

for curriculum development. Three out of the four respondents do not agree with giving interculturality a boost in courses. These are the reasons they gave:

- Interculturality and intercultural communication are buzz words; they are devoid of any real meaning. Many get on this bandwagon to sell their ideas. Interculturality has nothing to do with ELT or teacher training. It is another dimension. Developing the acceptance of difference and the rejection of hate speech are part of the socialisation process, and the domains responsible are the family, churches, schools and beyond… (quotation 1, abridged, translated from Hungarian)
- FL proficiency is an open and complex skill that can be used for millions of purposes. As a language tutor, I don't have a direct influence on whether someone becomes an arms dealer, the marketing manager of a tobacco company or fights for world peace. (quotation 2, abridged, translated from Hungarian)
- We teach culture, and interculturality is part of it. However, it is more important to experience it than to define it or learn about it in a theoretical manner in the classroom. (quotation 3, abridged, translated from Hungarian)
- We have had more and more international students in recent years. Their presence adds to the intercultural experience of our students, and thus to raising their awareness. (quotation 4, abridged, translated from Hungarian)

These responses display rather outdated views about teaching and learning. Views that saw curricular areas as clear-cut categories and did not recognise the importance of introducing interdisciplinary approaches into teaching to facilitate the students'

success. The author of quotation 1 delegates interculturality outside the realm of tertiary education and names schools as a possible place for intercultural education. However, if we expect schools to do work in intercultural competence building, should we not prepare our teacher trainees to be able to do so? quotation 2 depicts an approach that visualises foreign language teachers as the source of knowledge of grammar and vocabulary and a conductor of activities practising the four skills but forgets about the real aim of foreign language learning, i.e. becoming a successful intercultural communicator or intercultural speaker. While language tutors certainly have no responsibility over what their students become, relinquishing opportunities to widen their perspectives and outlook on life or to consciously engage in interculturality, means depriving them of reaching their aims. In other words, if we do not familiarise our students with the nature and requirements of intercultural communication, they will be at a disadvantage in their professional life.

Finally, quotations 3 and 4 verbalise an age-old Humboldtian view – which Kontra describes in connection with teacher education in Hungary (4-5) – regarding tertiary education: Only theoretical and scholarly subjects are worthy of being taught at universities; practical skills and competences can be picked up by students on their own over time. Highly perceptive students can perhaps acquire practical skills on their own to some extent, but most students need help and orientation – including theoretical knowledge – concerning skills or competences. As an illustration, the case of the subject "academic skills" could be used: Before it was introduced at SEAS about 25 years ago, instruction about academic writing only came to students in the form of ad hoc comments by some professors. Students were supposed to learn the ins and outs of the trade by reading academic papers and imitating their style. The subject was not seen as necessary and it was introduced only after

years of vehement discussions. A few years upon its introduction, however, even former opponents admitted that the courses meant substantial improvement in the students' academic writing and general academic discipline. The situation was similar with the introduction of classes of the methodology of teaching English as a foreign language back in the 1980s (Kontra 5). As an analogy, it is not enough to immerse in a foreign culture or be surrounded by foreign peers; students need purposeful education on a wide range of issues related to interculturality and intercultural competence development to become well qualified professionals of English.

*2.2 Views Supporting the Inclusion of Interculturality in SEAS Courses*

As mentioned above, one possible reason for not dealing with intercultural competence development or not dealing with it as much as needed in our courses may be due to the washback effect of exams and other forms of testing and evaluation, which all lack elements of interculturality. This suggestion was maintained by the five language development tutors, who emphasised that their courses are heavily influenced by the end-of-year language exam, and therefore they have very little time to deal with intercultural issues. Yet, they listed a wide range of topics that are intercultural or lend themselves to intercultural interpretation. These arise from the course books used, the students' presentations, and also the presence of international students. These topics include, for instance: everyday routines, customs, traditions, attitudes, job interviews, education, teacher-student relationships, gender roles, differences between British English and American English, cultural clashes, culture shock, stereotypes, cultures and religions, terrorist attacks, refugee issues, nationalism, empathy, human relations, accommodation, healthy lifestyle, social issues, environment, etc.

Those tutors who are committed to the inclusion of interculturality in their classes (8 respondents), see this as a way to increase the students' awareness of cultural and social differences, an opportunity to explore other viewpoints and get them to adopt new perspectives and to question habitual ways of seeing and thinking. They also aim to help the students adopt more open and accepting attitudes, develop in them the ability to question stereotypes and skills of decoding meanings, among others. These goals could easily be the goals of any "scholarly" course where texts or discourse are analysed be it a cultural studies course, a content based language class or a literature course. To illustrate this point, here are two quotations about the effects of intercultural competence development on the students:

> They [the students] learn to see the film not as transparent reality but as a construction which aims to have an effect, deliver a message, influence the audience. (quotation 5)

> They [the students] understand the connections between perception, linguistic expression and intercultural experience. (quotation 6)

These two quotations – selected from several others – point out how an understanding of interculturality can result in personal, professional and intellectual growth on the part of the students. To achieve this, the tutors listed a number of methods and approaches that they use for integrating intercultural content in their classes. These include:

- experiential learning, approaching intercultural phenomena through the students' own experience
- awareness raising through films and texts
- cooperative learning: role plays, discussions, debates, etc., followed by reflective activities

- analysing films and texts – using questioning techniques, discourse analysis, student research
- objective and subjective summaries
- reading comprehension development, analysing sociolects
- analysing gender representation
- studying discourse structures (English vs. other; direct vs. indirect) and genres to discover thought patterns of different languages

The methods and approaches listed here are easy to adopt in almost any SEAS course, in fact, many are probably used. Adding the intercultural aspect only requires minor adjustments.

While the responses of the language tutors and tutors of other subjects who are committed to the development of their students' intercultural competence reveal that this is actually possible within the framework of SEAS' training programmes, it is the opinion of one of the educational managers that throws light on the links between pedagogical, social and cultural issues regarding the role of interculturality in education. Talking about teacher training, this respondent explains that interculturality is important in language pedagogy but this field is not accepted widely enough yet, and therefore it only appears in classes of committed tutors, and does so rather randomly. The students would need at least one compulsory course in intercultural competence development. They should be given the opportunity for both theoretical and experiential learning as well as focussed development of intercultural competence and training in ELT methodology for future teachers. They should understand their responsibility in forming their future students' views of the world. The respondent added that nowadays intercultural competence development is acutely necessary as not many of our students seem to have dealt with interculturality in their earlier studies

or in their family. The tutors' views supporting the inclusion of intercultural education in English major degree programmes are thus in line with SEAS' aims. Their perspectives, practices and results also prove that the inclusion is possible in different course types.

## 3. The Views of Foreign Language Graduates of ELTE

In order to get an insight into the "other side", the practitioners' voices are supplemented by the analysis of data from a tracer study conducted by the Quality Assurance Office of ELTE in conjunction with the Hungarian Education Authority. This reflects foreign language graduates' views on how their studies compare with the competences they need in their work.

Similarly to other tracer studies this survey is not representative, as reliability and validity cannot be assured, the return rate of the questionnaires is low, and — as Schomburg points out — the answers may be biased (126). The compilers of the report on the ELTE study admit this, but they emphasise that the reliability of the questionnaire is confirmed by the fact that particular questions yielded very similar answers over the years (ELTE Rektori Kabinet Minőségügyi Iroda 12). Despite the lack of representativeness, though, useful observations can be made with view to curricular changes in the future.

The data of the tracer study filtered to contain the responses only of graduates of foreign language majors were provided by the Quality Assurance Office of ELTE. The 1361 respondents represented 12.63% of those graduating from BA, MA and the outgoing five-year programmes between 2011 and 2016. The respondents' current occupation is relevant. Recurring categories for BA graduates are: office clerk, assistant

financial clerk, coordinator, and intern. The same categories appear in the case of MA graduates, but here we can also find the following ones: manager, advisor, teacher, interpreter, translator, editor, and researcher.

The questions examined in this study related to how important our graduates found particular knowledge areas and skills in their current work and how well their training at ELTE developed these. The questions required answers on a five-point scale. The questionnaire examined 21 areas, 11 of which are included in this study. These represent two major groups.

The first group contains professional knowledge and skills:

- theoretical professional knowledge
- practical professional knowledge
- skills of analysis and interpretation
- written expression
- foreign language proficiency

The second relates to interpersonal skills:

- skills of learning and self-development
- organisational skills
- ability to work in a team
- communication skills
- awareness of social issues
- ability for innovation and discovery

As it is clearly visible, the questionnaire did not provide insights into knowledge and skills related directly to interculturality. However, the interpersonal skills double for intercultural skills in the case of foreign language professionals. If we compare these skills with Byram's model of the constituents of intercultural competence, the connection between these concepts of interpersonal

skills in the questionnaire and *knowledge*, *skills*, *attitudes* and *critical cultural awareness* becomes obvious. Thus, the skills of learning and self-development or the ability for innovation and discovery presuppose open-mindedness and a bias-free disposition, as well as a willingness to suspend judgement, as these attributes are indispensable in getting to know new cultures and in engaging successfully with people from different cultures. These endeavours also necessitate having awareness of social issues, which is built on knowledge of different cultures and is supplemented by skills of critical interpretation. Organisational skills and the ability to work in a team, particularly in an international or multinational context, are closely linked with knowledge of cultural differences and cultural dimensions. For successful cooperation it is important to know, for instance, what roles individuals or communities take in a given society, how closely people follow rules and regulations in a particular culture, how punctual they tend to be, or how a consensus can be reached in a group where the members represent different views, values, and thought patterns. Finally, communication skills rely on all four elements of intercultural competence. The skills and abilities listed here all require very high language proficiency, too.

It is particularly noteworthy that the tracer study contained items pertinent to interpersonal skills; after all, tertiary education does not normally aim to develop these explicitly, even though society and employers do require new graduates to possess good interpersonal skills and positive interpersonal attitudes along with their professional knowledge. In light of this, the pronounced rejection of the inclusion of interculturality in SEAS training programmes on the part of some educational managers is particularly salient.

The respondents' views about the importance of the knowledge areas and skills in their current position, and about how well their training at ELTE prepared them for these are summarised in Table 1 (next page). Since the research was not representative, no

generalisable results were to be expected, therefore, to show vague tendencies in the respondents' views, it was deemed appropriate to use simple descriptive statistics. The means of the respondents' choices were calculated for each item and for groups of items.

Table 1
ELTE Tracer Study of 1361 Graduates (12.63%) of Foreign Language Majors Between 2011 and 2016

| KNOWLEDGE AREAS AND SKILLS | How important is it in your job? (1-5) mean / item | How well has ELTE prepared you for this? (1-5) mean / item |
|---|---|---|
| PROFESSIONAL KNOWLEDGE AND SKILLS | | |
| - theoretical professional knowledge | 3.6 | 4.2 |
| **- practical professional knowledge** | **4.2** | **2.8** |
| **- skills of analysis and interpretation** | **4.1** | **3.5** |
| - written expression | 4.1 | 4.3 |
| - foreign language proficiency | 4.5 | 4.4 |
| *Mean/all* | ***4.1*** | ***3.8*** |
| INTERPERSONAL SKILLS | | |
| - skills of learning and self-development | 4.3 | 3.9 |
| **- organisational skills** | **3.9** | **2.8** |
| **- ability to work in a team** | **4.1** | **3.2** |
| **- communication skills** | **4.5** | **3.5** |
| - awareness of social issues | 2.9 | 3.1 |
| - ability for innovation and discovery | 3.7 | 3.1 |
| *Mean/all* | ***3.9*** | ***3.3*** |

As the data show, professional knowledge and skills are important for our graduates in their current jobs and they seem to be more or less satisfied with how they were prepared for these. At the same time, it is interesting to observe that they think they had too much theoretical preparation while — as the rows in bold show — they could certainly have done with more development in the areas of practical professional knowledge and skills of analysis and interpretation. It is striking how much the respondents missed training in the skills of analysis and interpretation. This is a sore lack,

particularly because these skills are regularly needed for studies: for reading and interpreting professional texts, for researching a topic, and for writing academic and other professional texts, for instance. And these skills cannot be acquired on one's own without appropriate instruction and supervised practice. These results are significant because they support the view maintaining that the traditional approach in tertiary education that focusses on the transmission of theoretical knowledge needs to be revised in favour of more practice oriented educational approaches.

The graduates considered interpersonal skills almost as important as professional ones. However, they are less than satisfied with how well they were prepared for these during their studies. The rows in bold show the three categories — organisational skills, ability to work in a team, and communication skills — where the respondents experienced the largest gap between how important these are to them and how little preparation they had had. We cannot ignore the fact that these skills are crucial in every facet of life, including one's profession. What all this boils down to is that our graduates' feedback in this survey definitely indicates a need for more emphasis in the future in our training programmes on both professional and interpersonal/intercultural skills and competences. The development of these could have a natural place in all foreign language classes as foreign language proficiency is very closely related to intercultural communication, but the ways in which seminars are conducted could also contribute to enriching the students' attitudes as well as their repertoire of handling discussions or working together as a team.

## 4. Conclusion

The training of foreign language teachers and other foreign language professionals should be in line with the aims of successful

foreign language use, which — in the context of SEAS — means that we need to prepare our students to become successful intercultural speakers with appropriate intercultural competence. This study underlined that interculturality is not part of our courses as much as it would need to be based on the literature on the subject and research results surveying SEAS staff and ELTE foreign language graduates. Although it is not the task of faculties of humanities to prepare their students directly for a host of particular jobs and tasks that they can take on upon graduation, we can do a lot to help our students attain the skills required in the professions they are likely to enter and can also foresee many of the professional and interpersonal/intercultural skills and competences that our non-teaching graduates will need. At the same time, in the teacher training programme we are responsible for preparing trainees for the teaching profession. It is safe to say that intercultural competence covers a broad enough area to enable us to fit it in with various aspects of foreign language majors' courses and thus with SEAS' programmes, too. To expedite change in this area and to help the inclusion of interculturality in our courses, it may be worth investigating the reasons why interculturality is not integrated to a larger extent in our programmes currently, and also finding ways to motivate and empower tutors to do so in their classes. A European perspective on why this should be done is presented in the White Paper on Intercultural Dialogue:

> [T]he university is ideally defined precisely by its universality – its commitment to open mindedness and openness to the world, founded on enlightenment values. The university thus has great potential to engender "intercultural intellectuals" who can play an active role in the public sphere. (*White Paper on Intercultural Dialogue* 31)

This document refers to universities having great potential in the training of intercultural intellectuals. This is definitely so, but it is not enough to acknowledge the potential, we have to take it on as a duty to develop our students' intercultural intellect and find ways to integrate various elements of intercultural competence in our courses. This could perhaps be facilitated through the strategies that Deardorff and Jones (283-304) suggest, namely through listing intercultural development as an explicit curricular aim and intercultural competence as a desired academic achievement, using teaching materials reflecting multiple cultural perspectives, using teaching approaches and methods that allow for the students to learn about other cultures and themselves in relation to others, among others. They also recommend that the teaching staff be assisted in developing and providing the best approaches to intercultural competence development. Looking at the realities of intercultural competence development against the growing need for the intercultural intellect, one can only hope that more initiatives will emerge at SEAS to include interculturality in our training programmes and courses.

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# English Language Teaching: Time for Change

Éva Illés

## 1. Introduction

According to a 2016 survey ("Foreign Language Statistics"), among the 28 EU member states, Hungary is third from the bottom when it comes to speaking foreign languages. While in eight EU countries the ratio of those aged 25-64 reporting that they know one or more foreign languages is over 90%, in Hungary it comprises only 42.4 % of the population. Although this result marks some improvement — the ratio was 35% in 2012 (European Commission 2012)—Hungary is still lagging behind other EU countries.

In 2016, more than half of the adult working-age populations of Bulgaria (50.5 %), Hungary (57.6 %), Romania (64.2 %) and the United Kingdom (65.4 %) reported that they did not know any foreign language. In contrast, there were eight EU Member States in 2016 where less than 10.0 % of the population reported that they knew no foreign languages. ("Foreign Language Statistics")

The results are particularly disappointing in the light of the available opportunities for language learning in Hungary. Nowadays, apart from lessons at school, those interested in learning foreign languages can have exposure to languages, especially to English and on the Internet, on an unprecedented scale. In addition, the circle of speakers with whom learners can practise their English has broadened. This is mainly due to the international use of English, which represents a context where both native and non-native speakers use the language (Meierkord),

with the latter making up the majority of speakers (Graddol 4). Since most English users are non-native, English predominantly functions as a lingua franca (ELF) among speakers who come from a variety of linguacultural backgrounds.

ELF researchers and educationalists have been arguing that the fundamental changes in the use of English should be reflected in the way English is taught. They suggest that rather than preparing learners of English to use the language with native speakers, ELT should shift the focus and enable learners to meet the requirements of ELF contexts instead. In Europe and beyond (e.g. Japan, see Reinders, Ryan and Nakamura), the need for change instigated by ELF research has resulted in some curriculum reform (Seidlhofer, "The Challenge of English" 73) as well as suggestions for ELF-aware approaches to English language and teacher education (Blair; Sifakis; Sifakis and Bayyurt; Vettorel).

Given the notable lack of foreign language skills among Hungarians and the attempts to change the way English is taught elsewhere, it is time to reconsider English language teaching and teacher education in Hungary as well. Such a realignment may have to include a move away from well-established ELT approaches and the introduction of an alternative which can prepare learners for the challenges ELF communication presents. In teacher education this entails familiarising future teachers with the research of the changed circumstances in which English is used and with a selection from the literature dealing with the pedagogical implications of ELF. As for the latter, teacher educators could and should draw on the considerable body of studies published by Hungarian researchers on ELF, such as Illés "Az angol mint"; Illés and Csizér, Kalocsai, Kontra and Csizér, Kovács, Magnuczné Godó "Linguistic Rights", "Kell-e nekünk", and Medgyes "The Native/Non-native", to name but a few.

The present paper aims to address one particular issue relating to the changes necessitated by ELF and argues that the

current training-oriented approaches which promote the adoption of clearly delineated native speaker norms should be replaced with an education-oriented perspective that aims to develop learners' general capability of meaning making and negotiation of meaning. As will be discussed later in the paper, the latter approach necessarily entails problem-solving and creativity, both of which are skills deemed vital in the 21st century (Lai and Viering).

In what follows, first a general overview of ELF is presented which is followed by a discussion of the training/education dichotomy. The subsequent section investigates whether the communicative approach to language teaching emphasises training or education, and whether in subscribing to one of the two, communicative language teaching (CLT) is able to prepare learners for communication in ELF contexts. The final parts of the paper contain suggestions regarding an education-oriented ELF compatible approach for both ELT and English teacher education.

## 2. English as a Lingua Franca

Although there are linguists who conceive of ELF as a variety in general (Medgyes, "The Native/Non-native" 182) or as an emerging European variety in particular (Modiano), ELF researchers have been emphasising that ELF is a particular context where English is "used as a lingua franca, the common language of choice, among speakers who come from different linguacultural backgrounds" (Jenkins, "English as" 200).

The diversity of the linguistic background of ELF speakers implies that ELF is by definition a multilingual context (Jenkins, "Repositioning" 49). The variety of the cultural backgrounds of ELF users also means that in ELF contexts of use, the area of shared knowledge about the world and the conventions of communication in particular is necessarily smaller than in the case of speakers

who come from the same speech community. As a consequence, "for achieving discourse in lingua franca interactions speakers cannot rely on shared knowledge, either of the code or of cultural schemata. Mutual understanding with respect to both kinds of knowledge has to be carefully, sometimes laboriously, negotiated" (Pölzl and Seidlhofer 154). Thus, the norms of communication are developed as a result of the ongoing negotiation of meaning, a process which requires more openness to new experiences and ideas as well as accommodation, tolerance and adaptability on the part of ELF speakers than is necessary when the interlocutors share a common linguacultural background. With ELF use being emergent and flexible, both the rules of correctness and the criteria of appropriateness evolve during the communication process rather than being predetermined by the conventions of a particular speech community. ELF contexts are thus characterised by variability and unpredictability (Illés, "Az angol mint" 9), where meaning is negotiated online, depending on, among others, the particular "speaker constellation and communicative purpose" (House 281).

However, a word of caution is in order here. It must be noted that the diversity and fluidity ascribed to ELF contexts characterises all language use since language use is, by its very nature, "situated, variable, and subject to hybridizing influences" (Sewell 6). The difference between native-speaker and ELF language use, therefore, is not a matter of nature but of degree. Since participants in ELF interactions represent a wider variety of linguistic and cultural backgrounds, communication between them requires more overt negotiation of meaning and "an enhanced awareness of the contextual and interactional dimensions of language use" (Canagarajah 924).

For ELT this means that since it is difficult to predict with whom and in what circumstances learners will be speaking English,

the specification of objectives in terms of students' future needs poses a considerable if not unsurmountable challenge. Therefore, in order to be able to prepare learners for communicating in ELF contexts, teachers need to create conditions of ELF use through engaging learners in ongoing negotiation of meaning, thus requiring them to make on-the-spot decisions regarding correctness and appropriateness. This can be achieved through tasks which present problems that have to be solved by the students, there and then, in the process of classroom communication.

## 3. Education Versus Training

Before outlining the difference between education and training, it should be noted that the two notions present a dichotomy, an idealisation which, by its very nature, does not reflect reality but serves as a device of investigation that aids understanding (Widdowson, *Learning Purpose* 2). In real-life the picture is, of course, more complex and fuzzy. The binary distinction of education and training, therefore, is better conceived as two end-points of a continuum, with all educational practice reflecting a dominance of one or the other to varying degrees. As the reference to the relevant literature below reveals, the education/training dichotomy has been around for quite some time. At present, ELF provides an opportunity to revisit it and apply it to the development of a teaching approach which is more in line with the demands of English language use outside of the classroom.

Whereas training develops limited competence by preparing learners to perform well-defined tasks through the use of "a restricted set of pre-formulated techniques" (Seidlhofer, "Research Perspectives" 228), education is broader in its cope in that it intends "to provide learners with a general capacity to enable them to cope with undefined eventualities in the future"

(Widdowson, *Learning Purpose* 6). Training restricts "the learner to the acquisition of a particular repertoire of formulae which can be applied directly to the solution of a predictable range of problems" (Widdowson, *Learning Purpose* 13). In ELT this often means the identification of the learners' future needs and the teaching of the language that is conventionally used in future contexts of most practical value. Thus, in the case of training, there is a direct correlation between formula and problem (Widdowson, *Learning Purpose* 8), as the solution to the problem of what kind of language use is appropriate in predicted contexts is given to the students, who then have to learn the correct language and adopt the appropriate behaviour. In education, on the other hand, rather than providing learners with predefined problems and solutions which are deemed most appropriate by those in authority (in ELT it is usually native speakers), it is the learner who is encouraged to identify and solve problems. The aim in education is to develop learners' capability (Seidlhofer, "The Challenge" 81; Widdowson, *Learning Purpose* 7) which enables them to "negotiate the gap between formula and the problem" (Widdowson, *Learning Purpose* 13) by "putting into practice what they have learnt" (Seidlhofer, "The Challenge" 81).

Since ELF communication is characterised by unpredict-ability and ongoing negotiation of meaning, successful functioning in such contexts necessarily requires solving problems that each new speech event and exchange poses for ELF users. As a consequence, it is an education- rather than a training-oriented perspective which seems to provide a better foundation for an ELF-aware English teaching approach. The question that pertains to the present paper is whether the still dominant Communicative Language Teaching (CLT) which aims "to improve the students' ability to communicate" (Harmer 70) entails a type of teaching practice that promotes training or represents a more education-oriented and ELF-suited approach.

## 4. Communicative Language Teaching

One of ELF researchers' main criticisms against the practices of CLT is the adherence to native speaker norms. As Seidlhofer ("Closing a Conceptual Gap") put it: "The point I am trying to make, then, is that it is highly problematic to discuss aspects of global English, however critically, while at the same time passing native speaker judgements as to what is appropriate usage in ELF contexts" (37).

Seidlhofer's observation regarding native speaker judgements, in fact, concerns one of CLT's theoretical foundations. CLT is based, among others, on the pragmatic theory of speech acts (Bardovi–Harlig 13, Soler and Martínez–Flor). Speech Act Theory (SAT), as the name indicates, is concerned with the actions speakers perform when using the language. The aim of SAT, and in fact that of language users as well, is to identify the intention that underlies an utterance. As the example below shows, even though the intention often remains implicit, its understanding is crucial for the comprehension of language in context.

A: That's the telephone.
B: I'm in the bath.
A: OK.
(Widdowson, "Teaching Language" 29)

Although the three parts of the exchange appear unconnected, the dialogue follows the request-decline-acceptance pattern. Thus, the first sentence functions as a request asking B to answer the phone, the second as the decline of the request together with an excuse. In the last sentence, the speaker conveys the intention of letting the hearer know that they have accepted the excuse and that they will pick up the phone.

Interestingly, when Speech Act Theory was applied to language teaching and CLT in particular, the descriptive approach

taken by speech act theoreticians was turned into prescriptive mode. As a consequence, in ELT much of the research has been about juxtaposing native speaker use and linguistic realisations of speech acts with their non-native speaker counterparts. In practice, this means that reseachers have selected speech acts (which, in fact, are termed as functions in ELT) they have deemed relevant for learners and compared their native and non-native uses and realisations. The purpose of the comparison has been to identify the differences between native and non-native speakers, and use the form and function adopted by native speakers as a yardstick when judging appropriate behaviour in the use of English (Rose and Kasper; Soler and Martínez-Flor). As a result, in ELT "communicative target behaviour refers to the target language of the native speaker community in contexts of language use" (Seidlhofer, "Double Standards" 237).

The point made by Seidlhofer above applies not only to the teaching of speech acts but also to the way, for example, authenticity is perceived in CLT. In CLT, authentic language is "what our students encounter (or will encounter) in real life if they come into contact with target language speakers" (Harmer 273). Therefore, authentic language use is the kind of meaning created by native speakers in a particular context outside the language classroom. In practical terms this means that when learners read an article written for a particular group of native speakers, e.g. the readers of The Sun newspaper, authentic interpretation of the text is the same as the understanding of the original target audience. This then implies that learners of English need to adopt not only native speaker patterns of behaviour but native speakers' interpretation of texts in order to be able to use what is often called "'real' language" (Harmer 273). In English as foreign language contexts, this may entail a certain degree of deference towards the way in which native speakers are assumed to use the language, as the following

extract illustrates: "in order to behave appropriately and to avoid awkward situations of being misinterpreted, Hungarians have to adapt as much as possible to the cultural expectations of the native speakers of the target language" (Holló and Lázár 85).

The shift from description in Speech Act Theory to prescription in ELT has thus resulted in a fundamentally training-oriented approach where, for instance, authentic meaning, equated with native speaker interpretation, is given rather than worked out by the students. Since this approach presents language use as predictable with constant setups, norms and purposes (Seidlhofer, "Research Perspectives" 212-213), it does not reflect how ELF, and in fact, as has been pointed out earlier, any other type of communication works. Thus, when critiquing adherence to native speaker norms in ELT, ELF researchers, at the same time, argue for an education-oriented language pedagogy where the certainties on which foreign language teaching is often based are challenged.

It follows from the above that there has to be a shift away from current CLT and a move towards a modified communicative approach which offers conditions that reflect the present use of English in ELF contexts rather than a prediction of how communication with – nota bene idealised – native speakers will take place in future. This then entails that in order to enable learners to cope with the demands of ELF communication, ELT should be devised and carried out in educational rather than training terms. The question of what shape this ELF-oriented pedagogy can take is the focus of the next session.

## 5. ELF-oriented Language Pedagogy

As indicated in the Introduction, suggestions presented in this section of the paper concern solely the education-training aspect of an ELF-aware approach to English language teaching. In this

respect, two points need to be stressed. The first is that the aim of an ELF-oriented language pedagogy is to prepare learners to be able to cope with unpredictability and increased demands in the negotiation of meaning – both of which require the development of problem solving skills in ELT methodology. The second is that in what follows, the reintroduction of methods which have already been used in ELT is proposed. The reason for this is that these methods seem to be able to provide the kinds of conditions that require ongoing problem-solving in the meaning-making process on the part of the learner.

As has been proposed elsewhere (Illés, "Communicative Language" 12), one of the outcasts in CLT, the teaching of literature, represents a type of activity which can promote problem-solving and individual interpretation of texts in the target language. The main reason lies in the very nature of literature: "The writer of literature is really in the problem-setting business, and the reader of literature is in the problem-solving business *par excellence*. And because there is no right solution, such activities provide plenty of scope for discussion" (Widdowson, "Talking Shop" 32).

In addition, a function- rather than form-focussed approach to writing can give rise to problem-solving activities in the classroom. This may include the application of a dynamic view of the notion of genre, where the starting point can be Swales' definition of genre (Swales 58) which emphasises the primacy of communicative purpose(s) over form. Students, therefore, need to be aware of the fact that despite existing conventions within a speech community, writers always have some leeway to express individual meaning, and that the linguistic characteristics customarily associated with a particular genre, in fact, represent a choice. Therefore, instead of rigid adherence to prescribed norms, writing should be taught as an exercise in decision-making in order for the learners to be able to find the balance between

the constraints of a particular context and individual expression of meaning. In addition, genres are not static and over time they "change in response to changing needs" (Hyland 51). New genres appear, especially on the Internet, or genres change in the degree of the power they carry (see for example, how the importance of Twitter has grown when the President of the United States started using it as his main means of communication).

Similarly, translation can be viewed as a problem-solving and decision-making activity and, as such, can constitute part of an education-oriented approach to language teaching. The reason for this is that despite common belief and regardless of the levels of equivalence, there is no one-to-one correspondence between the source and the target languages. As a result, there are always potential solutions at the translators' disposal who, then, have to make "judicious choices between possible translations in the light of contextual factors, and participant purposes and needs" (Cook 55). The decision-making aspect can be highlighted if, instead of pursuing an 'ideal' or 'perfect' translation and prioritising the product, the teaching of translation focuses on the process, that is, on the identification of the questions and problems that arise and on the ways of seeking and finding solutions.

## 6. Language Teacher Education

Back in the 1980s, in the heyday of CLT, Widdowson ("The Incentive") passionately, albeit it seems at times unsuccessfully, argued for the representation of teaching as a "challenging intellectual enterprise" (88) where teachers make "principled choice(s)" (89), based on their experience and knowledge of theory. Widdowson's paper at the time was a reaction to the tendency of "fostering dependence on technique alone" (86). In effect, what Widdowson advocated then is the kind of problem-solving

education-oriented approach to the development of the teaching profession that has been put forward in the present paper in relation to ELF-awareness in ELT. The reason for revisiting the issue a few decades later is that technique, usually in the form of activities (for example, some of the activities kits: *English Rocks! 101 ESL Games, Activities, and Lesson Plans* by Greg Strandberg) is being promoted even today because it offers seemingly neat solutions or at times quick fixes for language teachers. To increase the worldwide sale of publications with recipes for teachers, classroom techniques and activities designed in a particular teaching context are claimed to have universal currency, based on the assumption that "what works in one classroom will be generalizable to all others" (Widdowson, *De ining Issues* 5). In other words, in ELT there appear to be universal problems which have universal solutions, and teachers are often given the whole package.

However, the reality of teaching is that each lesson is different because of the complex nature of teaching and learning, which is caused by the interplay of a myriad of factors in a particular lesson (Medgyes, "The Ventriloquist"). There is no such thing as a generic class, therefore, inevitably, teachers are in a problem-solving business, which requires independent judgement regarding the problems and their possible solutions for a particular class on a particular day. Since language teaching approaches and techniques "are based on some principles or other which is accountable to theory" (Widdowson, "The Incentive" 87) (See, for example, the pragmatic foundation of CLT above and Richards and Rodgers, 1986), the critical appraisal of the value and relevance of methods and techniques proposed by researchers and teacher educators cannot be carried out without understanding the theory that has informed an approach, method or technique in the first place. Being unable to draw on underlying theoretical principles and accepting what has been handed down by those who are seen

as authority reduces teaching to skilled labour and harms the profession. It is, therefore, of paramount importance that teacher development includes the discussion of theory and is perceived and carried out in educational terms. Also, a problem-solving and education-oriented professional development is more in line with the kind of language teaching ELF use requires. As Kovács argues, the question is when and how — and not if — the English teaching profession faces up to the changed sociolinguistic reality of English language use, and when and how it makes the necessary decisions to cope with the new challenges.

## 7. Conclusion

The present paper aimed to contribute to the discussion of the pedagogic implications of the lingua franca use of English by focusing on the training-education dichotomy (Widdowson, *Learning Purpose* 7). It has been argued that due to the diversity and unpredictability of ELF contexts, ELT should develop learners' general capability to cope with the unforeseen eventualities English as a lingua franca contexts present (Seidlhofer, "The Challenge" 81). Therefore, language teaching should entail education, that is, engaging students in problem solving and offering questions rather than ready-made answers. The teaching of literature and giving primacy to function over form can provide a fertile ground for activities conceived in educational terms. In accordance with the suggested changes in the practice of ELT, teacher development, be it pre- or in-service, should also take an education-oriented approach in order to enable English teachers to better cope with the demands of teaching English in the 21st century.

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# Allomorphic Variation in English Plurals

Márton Jánosy

## 1. Introduction

The regular plural allomorphs of English are /-s/, /-z/ and /-ɪz/ (or /əz/). However, there exist a few English plural forms ending in /-i:z/[1]. These fall mainly into two categories. Firstly, there is a group of nouns (of mostly Greek or Latin origin) whose plural is formed by tensing the vowel of the stem-final /-ɪs/ (e.g. *thesis-theses, basis-bases, emphasis-emphases*, etc.) or by adding /-i:z/ and 'softening' the /k/ of the stem (e.g. *index-indeces, matrix-matrices, vortex-vorteces,* etc.). The second category consists of 'HAPPY-tensed' plurals. Forms like *democracies, taxis, addressees*, etc. also end in /-i:z/. This, however, is not an irregularity, since the tense final /-i:/ is in fact part of the stem, and the attached suffix is the regular /-z/. (Table 1)

Table 1
Different Plurals Ending in /si:z/

| | **Latin type** | | **Greek type** | | **i-final stem** |
|---|---|---|---|---|---|
| | singular | plural | singular | plural | singular |
| **final sounds** | ɪks/əks | si:z | sɪs/səs | si:z | si: |
| **examples** | *matrix* | *matrices* | *thesis* | *theses* | *democracy* |
| | *vortex* | *vortices* | *basis* | *bases* | *taxi* |
| | *index* | *indices* | *emphasis* | *emphases* | *addressee* |

1 Notations vary depending on accents and/or analyses. What is represented here as /-i:z/ may as well be denoted and analyzed as /-ɪjz/, as is common in reference to Standard British English. Since data in the present paper is confined to American English, the former notational practice is followed. Other systems (including Trager-Smith) use /iy/ for the same vowel.

Recently, a number of words seem to have joined the group of plurals ending in /-i:z/. Many speakers (of different accents of English) pronounce plural nouns like *processes*, *biases*, *injustices*, etc. with a tense vowel in the final syllable. The aim of this study is to investigate the phonetic background of the phenomenon as well as to provide a possible explanation of the phonological motivation of the process.

## 2. Experiment

The aim of this experiment was to determine the phonetic characteristics of the vowels of the innovative plurals and to compare them to those of the traditional plurals.

### *2.1 Methods*

The experiment was based on recordings of various instances of the two forms most commonly heard with the innovative plural: *processes* and *biases*.[2] Recordings were obtained from Youglish,[3] a spoken corpus of English. Searches in Youglish were confined to American English, and the hash tag #TED was applied to filter results so that they only contained recordings of TED[4] talks. This was done to ensure that the speech situation and the method of recording are the same for all speakers included in the experiment. Speakers in these videos had been recorded in front of a live audience with a microphone attached to their body. Because of the relative scarcity of eligible recordings, the position of the word within the intonational phrase was not taken into account. For each word, the first ten results of the search were used as long as they were indeed plurals, and

2 These are the forms that are either recorded in dictionaries (e.g. https://merriam-webster.com/dictionary/processes) or 'warned against' by prescriptivist authors (e.g. Elster 61).

3 http://www.youglish.com

4 TED stands for Technology, Education, and Design. TED videos are recordings of talks given by experts on various topics falling mainly within the scope of these fields.

not 3rd person singular (3rd p. Sg.) verbs, and to the extent that no two results came from the same speaker. Links to the recordings are listed in the Appendix. To avoid loss of quality, the relevant sections of the recordings were not downloaded, but 're-recorded' directly from the output of the sound card. These re-recordings were made using Audacity at a sampling rate of 44 kHz, in mono. Praat was then used to prepare the sound files for segmentation and analysis by re-sampling them to 11 kHz and applying a Hann-pass filter (100 Hz – 5000 Hz for male speakers and 100 Hz – 5500 Hz for female speakers with a smoothing of 100 Hz in both cases). Before carrying out the measurements, a non-native speaker of English (the author) listened to the recordings and categorized the vowels according to their perceived tenseness/laxness. F1, F2 and length values were then measured in Praat and compared against the author's judgments.[5]

*2.2 Results*

Tables 2 and 3 summarize the formant values and vowel lengths of instances of *processes* and *biases*, respectively. In the case of *processes*, the innovative forms outnumber the traditional forms 3:2 (60% tense), while in the case of *biases*, the ratio is 1:1 (50% tense). The combined results reveal that the lengths of vowels judged tense overlap greatly with those of vowels judged lax (between 62 ms and 235 ms in the former group, and between 55 ms and 158 ms in the latter). This might be due to the difference in the positions of the words within the intonational phrase, or perhaps, due to variation in the rate of speech. F1 values range between 283–546

5 This was necessary to test the reliability of the author's judgements. Since the possibility of the innovative plural form later had to be tested on hundreds of words (see 3.1.) with tens of tokens in each case, technical limitations did not allow for proper acoustic measurements to be carried out in all cases. Therefore, the author had to rely on his perception of vowel quality, whose accuracy is shown in the results of Experiment 1.

Hz in vowels perceived as tense, and between 362-451 Hz in vowels perceived as lax. F2 values appear to be the most reliable predictors of perceived tenseness/laxness: the F2 value of vowels judged tense range between 1837-2315 Hz, and between 1497-1881 Hz in vowels judged lax (see Figures 1-3).

Table 2
F1, F2 and Length Values of the Last Vowel of Processes

| Speaker No. | Judged tense? | F1 (Hz) | F2 (Hz) | Length (ms) |
|---|---|---|---|---|
| 1 | NO | 381 | 1580 | 91 |
| 2 | YES | 283 | 2179 | 205 |
| 3 | NO | 366 | 1501 | 60 |
| 4 | YES | 320 | 1952 | 72 |
| 5 | YES | 346 | 2106 | 85 |
| 6 | YES | 336 | 1896 | 62 |
| 7 | YES | 347 | 2228 | 156 |
| 8 | NO | 395 | 1497 | 68 |
| 9 | NO | 435 | 1505 | 105 |
| 10 | YES | 324 | 2315 | 137 |

Table 3
F1, F2 and Length Values of the Last Vowel of Biases

| Speaker No. | Judged tense? | F1 (Hz) | F2 (Hz) | Length (ms) |
|---|---|---|---|---|
| 11 | YES | 232 | 1815 | 235 |
| 12 | NO | 507 | 1580 | 196 |
| 13 | NO | 412 | 1627 | 197 |
| 14 | YES | 284 | 1857 | 106 |
| 15 | YES | 400 | 1837 | 152 |
| 16 | NO | 362 | 1614 | 73 |
| 17 | NO | 407 | 1509 | 55 |
| 18 | YES | 293 | 2110 | 104 |
| 19 | NO | 451 | 1881 | 158 |
| 20 | YES | 546 | 2008 | 157 |

In the case of *processes,* strong correlation was found between F2 and length (r = 0.6308), and moderate (r = 0.476) correlation was found between F1 and length. These correlations were not at all observed in the case of *biases*, where the relationship of F1 to length is r= 0.0812, and that of F2 and length is r = 0.0911.

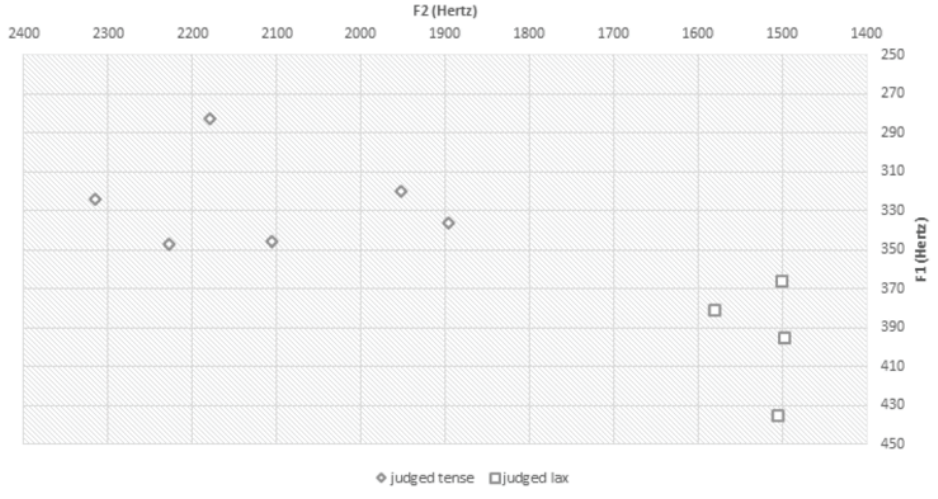


Fig. 1. Formant values of the vowel of *processes*

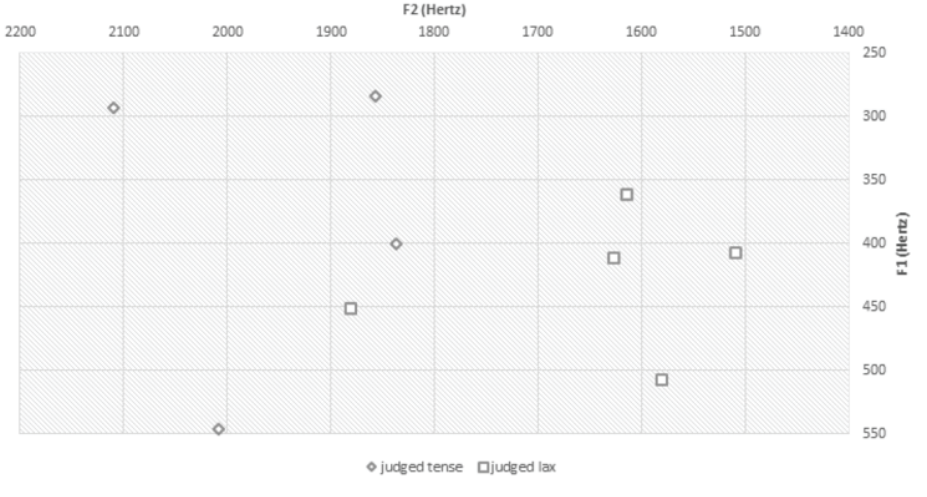


Fig. 2. Formant values of the last vowel of *biases*

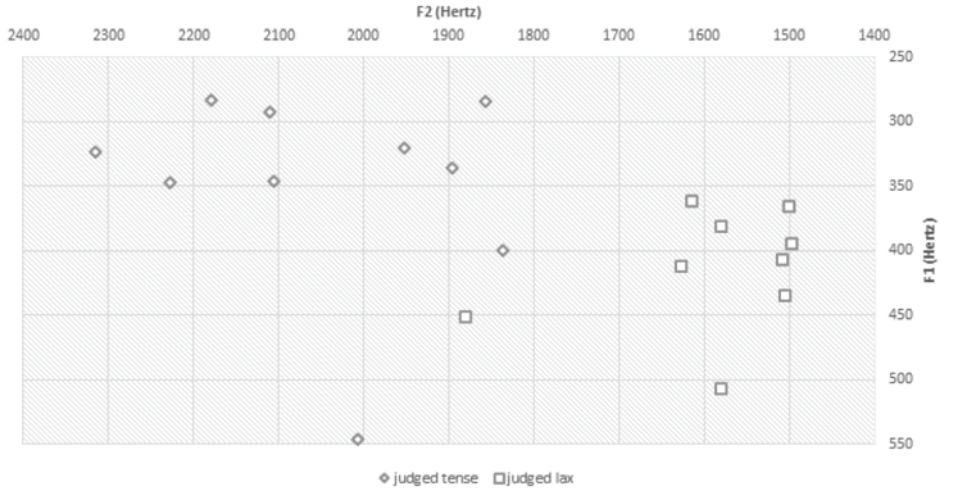


Fig. 3. Formant values of the last vowels of *processes* and *biases*

*2.3 Discussion*

The aim of this experiment was to determine the phonetic characteristics of the innovative pronunciation of plurals, as well as to collect data about the prevalence of these forms. Measurements have shown that the formant values are better predictors of perceived quality than length is. It has also been seen that out of a random sample of 20 speakers, only 9 pronounced these forms in the traditional way, which indicates that the prevalence of the innovative form is on the rise (at least in the case of these two words).

## 3. Phonological Motivation

This section is organized as follows: in 3.1, we look at some further words that may be affected, then in 3.2, the affected new forms are compared to the analogical sources that serve as a basis for the formation of the innovative plurals. Based on the observations, a hypothesis is formed about the structural requirements necessary for a given word to be potentially affected. In 3.3, several blocking factors are considered.

*3.1 Further Examples*

Although *processes* and *biases* are by far the most likely to be heard with a tense linking vowel, there are a number of other words that may undergo the same change. Table 4 summarizes other instances of the innovative forms. The author listened to 50 recordings of each word on Youglish (if that many were available), and noted when he heard an instance of the new plural form. Negative results are not reported in the table, i.e. if a word was never heard with a tense vowel in the plural (e.g. *horses*), it was excluded. Nevertheless, the examined forms were intended to be representative of the vocabulary of English in as much as they included words of different structural, prosodic, and phonological make-up. The list of words in Table 4 is not exhaustive; it is merely a list of further attested examples of affected forms.

Table 4
Further Examples of the Innovative Plural

| word | tokens | judged tense |
|---|---|---|
| *processes* | 10 | 6 |
| *biases* | 10 | 5 |
| *abscesses* | 11 | 2 |
| *accesses* | 24 | 1 |
| *apprentices* | 50 | 2 |
| *campuses* | 50 | 1 |
| *censuses* | 30 | 1 |
| *compasses* | 50 | 1 |
| *injustices* | 50 | 5 |
| *premises* | 50 | 4 |
| *surfaces* | 50 | 1 |

It can be seen that what these forms have in common is that their last syllable is, obviously, /-si:z/[6], which is preceded by at least two syllables, the earlier of which is stressed, and the one immediately preceding the ending is unstressed. The stressed syllable may be heavy (as in ábscesses) or light (as in *prémises*). The unstressed syllable (preceding /-si:z/) is always light. The stressed syllable may be optionally preceded by an unstressed initial syllable, as in *injustices*.

*3.2 Analogical Sources*

Let us notice that the prosodic pattern established in 3.1 is exactly the pattern that can be found in the plurals traditionally pronounced with a final tense vowel. In fact, virtually all of the Latin-types follow this pattern: *matrices, indeces, varices, vorteces,* etc. Besides, some of the Greek-types also have this prosodic structure (*hypotheses, analyses,* etc.), but not all of them: *theses, ellipses,* etc. Since the new tendency does not affect forms like *mooses, caresses*, *horses, polices*, etc. where the last syllable of the stem is stressed (rather than the penultimate of the stem), it can be hypothesized that the analogical source of the new forms is the group of *indeces*-type plurals (Latinate plurals), and Greek-types that fit the pattern (e.g. *anályses*), but not the ones like *psychóses, synópses*, etc. This allows us to make the following predictions:

(1) If a stem has the following prosodic structure and ends in a final /s/, it may be affected (unless other factors interfere): (σ)σσ e.g. *prómise, Léxus, práctice, nóvice, Augústus,* etc.

(2) The innovative plural is not expected in stems like *políce, recéss*, *excéss, plátypus*, etc., i.e., not having the template in (1).

6 That is, if we disregard the morphological boundary and apply the onset maximization principle, the reasons for which will be clarified in 4.

While the second prediction was confirmed by the author's findings, there were forms in which, according to the first prediction, the vowel should have been found to potentially undergo tensing, but not a single example of such forms was found in those cases. Words like these include: *promises*, *practices*, *actresses*, *waitresses*, *justices*, etc. While it may be reasonable to attribute this discrepancy to the unpredictable ways in which lexical diffusion works, it is worth investigating whether certain blocking factors can be identified.

*3.3 Blocking Factors*

There are a number of words that fit the prosodic pattern established in 3.2., but, nevertheless, seem to be 'immune' to plural-tensing. The first group of such words includes suffixed forms: *madness*, *blackness*, *actress*, *waitress*, etc. In fact, it is not even necessary to refer to their morphological make-up, since, from an analogical point of view, the only thing that matters is that they share a certain feature (in this case an ending[7]), and therefore, they behave similarly to each other, which, in our case, translates into being able to resist the plural tensing even though they are potential candidates: */mádnəsi:z/. In other words, members of these groups of words support each other.

Secondly, the presence of an identically pronounced and semantically related verb may act as a blocking factor. The plurals *promises* and *practices* are homophonous with the 3rd p. Sg. verbs: *promises*, and *practices*. It is therefore not unfounded to hypothesize that there is an analogical relationship between such forms which can be formulated as follows: $N_{stem}:N_{plural} = V_{stem}:V_{3p.\ singular}$. In other words, if there is a 'zero-derivational' relationship between a noun and a verb, the plural will always be the same as the 3rd p. Sg. form. This is certainly true of any English homophonous noun-verb pair (e.g. *cut*,

7 'Ending' here refers to a final sequence of sounds, rather than a morphological unit.

*dress, e-mail, talk*, etc.). If an abstraction of such relationships is stored in the minds of the speakers, it will prevent the plurals *promises* and *practices* from becoming anything other than the 3rd p. Sg. forms of the related verbs, in which tensing is ruled out. Alternatively stated, the innovative plural is only possible if there is no identical and related verb: *apprentice, injustice, process*.[8] *Bias* seems to be a counterexample, since it can also be used as a verb; however, it must be noted that it is infrequently used in the 3rd person singular.

Lastly, as is always the case with analogical processes, word frequency matters. It is, however, not easy to tell how. Let us consider *justices* (where the innovative plural has not been found) and *injustices* (where several instances of the innovative plural have been found). The British National Corpus lists 7886 tokens of the word *justice*, and only 728 tokens of *injustice*, which may suggest that the relatively infrequent *injustice* may be more likely to undergo changes. This is in line with the well-established fact about analogy, which Bybee describes as follows: "Analogy as a mechanism of processing and change interacts with frequency of use in a way that is distinct from the way phonetic reduction does: high-frequency forms are less likely to undergo analogical change than low frequency items" (75). If, however, this is true, the relative frequency of *processes* (26454 tokens) is unexpected. The relationship of frequency and the possibility of plural tensing therefore remains a problem for further research.

## 4. Back-formations and Underlying Stems

If an irregular plural is used more frequently than the corresponding singular noun, speakers sometimes 're-invent' the singular by treating the word as if it were regular. This is known as back-formation. For instance, the word *parentheses* is almost exclusively

8 Note that the verb *process* is not identical to the related noun: /prəsɛ́s/ (v.) vs. /prə́wsɛs/ or /prá:sɛs/ (n.)

used in its plural form (since there are always two of them), and therefore speakers become unsure of the singular form (*parenthesis*). Instead, they apply the 'regular mechanism', that is, removing the final /-s/ or /-z/, and whatever remains is the singular, e.g. *cats-cat, democracies-democracy.* Therefore, forms like *parenthesy* are born. The following is a collection of such back-formations collected from the Google search engine. Whether they originate from native speakers of English is unknown. Given that the data come from written sources, the only indication of tenseness is the spelling *-y* or *-ee*. Furthermore, there are no data available regarding the native language/age/social background, etc. of users that these examples come from:

*(1) ...everything is going to be affected by this -2 indicy*
*(2) ...The Jarman index is an indicy to measure socio-economic variation.*
*(3) ...How do you find a number's indicy?*
*(4) ...Since a parenthesy is still part of a sentence...*
*(5) ...the code does not call for a comma or parenthesy.*
*(6) ...the capital B followed by a closed parenthesee*
*(7) ...sometimes the vorticee will swirl around*
*(8) ...the validity of this hypothesy...*
*(9) ...hypothesy rejected...*

metalinguistic occurrences:

*(10) ...Is there a singular form of that? Parenthesy?*
*(11) ...a colon and one parenthesis (parenthesy?)*

These words behave just like words suffixed with –*y*, such as *democracy*, *jealousy*, *primacy*, *prophecy*, etc. which, incidentally have the same prosodic structure as the potentially affected stems: (σ́)σσ .[9] At

9 There are a handful of exceptions: *numeracy, accuracy, obstinacy, efficacy, intimacy,* but syncope can be applied in some cases, which results in the above pattern.

the same time, back-formations like *thésy, diagnósy, psychósy*, etc. were not found, presumably, because of their prosodic structure. Let us recall that *democracy*-words regularly end in a tense vowel, because HAPPY-tensing applies. Could it be then that if *primacies* /si:z/goes back to *primacy* /si:/, then speakers who pronounce *premises* with a tense vowel associate it with the stem *premisy*?[10] Then it would be a perfectly regular plural form, since the singular itself ends in a tense vowel, to which the regular /-z/ is added. It turns out that Google does return a number of results when such forms are entered. Examples are shown below:

*(1) ...use of premisee for a year must be presumed...*
*(2) ...nice commercial premisy located in...*
*(3) ...an auxiliary premisee that is accidentally impossible*
*(4) ...this is injusticy and someone should do something about it...*
*(5) ...the sad but true situation of poverty and injusticy.*
*(6) ...Wow...Give me a few minutes to digest the injusticy of it all*
*(7) ...The girl was a princess and the boy an apprenticee*
*(8) ...find out more about being an apprenticee*
*(9) ...When an abscesse ruptures, a draining tract forms providing an opening...*
*(10) ...Sounds like an abscesse or tumor...*

Taking all of this into consideration, the following relationships can be observed (Tables 5-7).

10 Note that back-formations like these entail the re-analysis of morphological boundaries (s#i:z becomes si:#z). This is why morphological information was disregarded in 3.1, and only surface phonological sequences were considered.

Table 5

| | 'regular' | | 'Latin/Greek-type' | | 'potentially innovative' |
|---|---|---|---|---|---|
| | Sg | Pl | Sg | Pl | Sg |
| column | 1 | 2 | 3 | 4 | 5 |
| templatic pattern (σ)σσ/si:(z)/ | *democracy* | *democracies* | *indicy (?)* | *indices* | *apprenticy (?)* |
| | *jealousy* | *jealousies* | *vorticy (?)* | *vortices* | *premisy (?)* |
| | *prophecy* | *prophecies* | *hypothesy (?)* | *hypotheses* | *injustice (?)* |
| lexical frequency[11] | 176 types, 2,096,435,562 tokens | | 34 types, 757,186,621 tokens | | 316 types, 4,038,547,966 tokens |

There is a large group of words that end in *-y*, and all of which fit the established prosodic pattern (*democracy*-types). The plurals of these words, combined with the 'traditionally irregular' Latin and Greek types serve as analogical bases for the innovative forms. If, however, the plurals of these three groups are similar, it logically follows that the singulars can also be affected by analogical effects. The reason why the plurals tend to give in while the singulars tend to resist can be seen in Table 5: In two out of the three cases, the vowel of the plural is regularly tense and there is one group that vacillates as a result of the combined effects of the other two. However, in the case of the singulars, there is only one group (the *democracy*-type) whose singular regularly ends in /-i:/. Therefore, it is now the influence of one large group that affects two other groups; a force, which may be too weak to cause too much variation. Let us now examine the remaining groups.

11 Type frequency means the number of lemmas fitting the template based on the CuBE dictionary. Token frequency data was retrieved from the Google Ngram Viewer.

Table 6

| | 'regular' | | 'Latin/Greek-type' | | 'potentially innovative' |
|---|---|---|---|---|---|
| | Sg | Pl | Sg | Pl | Sg |
| column | 1 | 2 | 3 | 4 | 5 |
| templatic pattern (σ)(σ)σ́/si:(z)/ | pussy | pussies | *thesy | theses | *horsy |
| | lassie | lassies | *psychosy | psychoses | *caressy |
| | mercy | mercies | *diagnosy | diagnoses | *polícey |
| lexical frequency | 27 types, 104,581,680 tokens | | 23 types, 242,322,120 tokens | | 209 types, 10,916,318,180 tokens |

Table 6 shows that similar forces could be at work in words with a stressed syllable right before the ending, but the source groups (columns 2-4) simply do not include enough words for their analogical effects to be strong enough; moreover, the target group (column 6) includes too many words to be affected by analogy. Therefore, back-formations are not possible for these forms (**horsy*), nor are plurals with a tense linking vowel (**horsee*).

Lastly, one more prosodic pattern must be considered (Table 7, see next page). Here, the lexically stressed syllable is followed by two unstressed syllables (the first of which may be syncopated). There are no Latin/Greek types in this case, and the small number of words in the 'regular' group does not allow for analogical forces to cause changes.

Table 7[12]

| | 'regular' | | 'Latin/Greek-type' | | 'potentially innovative' |
|---|---|---|---|---|---|
| | Sg | Pl | Sg | Pl | Sg |
| column | 1 | 2 | 3 | 4 | 5 |
| templatic pattern σ́(σ)σ/si:(z)/ | *accuracy* | *accuracies* | - | - | **edificy* |
| | *intimacy* | *intimacies* | - | - | **orificy* |
| | *numeracy* | *numeracies* | - | - | **artificy* |
| lexical frequency | 43 types, 32,275,399 tokens | | does not exist | | 14 types, 8,135,392 tokens |

12 The case of this group of words may be further complicated by the fact that the stem sometimes ends in /t/ (which undergoes spirantization and becomes /s/) (*intimate-intimacy, accurate-accuracy*), but in other words, the stem has a 'lexical' /s/: *edifice, orifice*)

## 5. Conclusion

In this paper, I intended to shed light on several aspects of the formation of an innovative plural in English. Acoustic measurements have confirmed the existence of the phenomenon, and have shown that higher F2 values are characteristic of the affected vowels. It has been argued that the motivation of the process is to be found in analogical effects exerted, on the one hand by, *-y* suffixed nouns (e.g. *democracy*), and on the other, by certain words of Latin/Greek origin (e.g. *matrix*). The prosodic structure of words from the potentially affected group is identical to that of the words from the source groups. Further research is needed to better understand the interplay of token frequency with the possibility of plural-tensing. Although the present paper did not cover any semantic or sociolinguistic aspects of the problem, it is conceivable that such factors are also at play.

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# Appendix

Links point directly to the relevant time in the video.

Speaker 1 https://youtu.be/DhlRgwdDc-E?t=212
Speaker 2 https://youtu.be/MLvwTlbj1Y8?t=230
Speaker 3 https://youtu.be/fT_XvLzNd0o?t=399
Speaker 4 https://youtu.be/nKZ-GjSaqgo?t=689
Speaker 5 https://youtu.be/CH4TZteceas?t=259
Speaker 6 https://youtu.be/D8Oj_hcFE5c?t=319
Speaker 7 https://youtu.be/wXYSsA5yVSY?t=270
Speaker 8 https://youtu.be/LNohxpJntZo?t=232
Speaker 9 https://youtu.be/5c6C3rHOdf8?t=274
Speaker 10 https://youtu.be/yr6kh_QOk0s?t=522
Speaker 11 https://youtu.be/UR-uWwvpn5c?t=769
Speaker 12 https://youtu.be/H_8y0WLm78U?t=1056
Speaker 13 https://youtu.be/NwmGTM5Py8Y?t=1045
Speaker 14 https://youtu.be/DUd8XA-5HEk?t=1094
Speaker 15 https://youtu.be/B8rmi95pYL0?t=974
Speaker 16 https://youtu.be/rGfhahVBIQw?t=780
Speaker 17 https://youtu.be/KDBcoRLkut8?t=497
Speaker 18 https://youtu.be/RoEEDKwzNBw?t=496
Speaker 19 https://youtu.be/18zvlz5CxPE?t=126
Speaker 20 https://youtu.be/vw5HJhIlJp4?t=314

# Hamlet's Mousetrap of the Imagination[1]

Géza Kállay

"He waxes desperate with imagination" (I; 4; 87) – Horatio says about Hamlet, when the young Prince, releasing himself from the grip of Marcellus and Horatio who were trying to hold him back, resolutely decides to follow the Ghost of his Father, who will soon reveal his brother Claudius' hideous crime.[2] Horatio is genuinely worried about Hamlet's mental condition: spirits. like the Ghost, were believed able to produce fantasies in the mind that turned ("waxed") people mad and Horatio obviously shares this view when saying a bit earlier that the Ghost "might deprive [Hamlet's ] sovereignty of reason // And draw [him] into madness" (I; 4; 73-74). Several Shakespearean characters – including later Hamlet, when talking about a recitation of Hecuba by a visiting actor– echo the then widely accepted Platonic view that both poet and performer, as we read it in the *Ion*-dialogue, are "carried out of [themselves] and […] [their] soul in ecstasy conceives herself to be engaged in the actions [they] relate" because "each one [is] possessed by the divinity to whom he is in bondage."[3] As a recurring theme in Shakespeare, imagination is not only linked

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1 Presented at the Conference on the Imaginary at Gonzaga University, Florence, 18-20 February 2010. A version of this article was published in *A tűnődések valósága: Írások Sarbu Aladár 70. születésnapjára/The Reality of Ruminations: Writings for Aladár Sarbu on His 70th Birthday*, edited by Judit Borbély and Zsolt Czigányik, Eötvös Loránd Tudományegyetem, 2010, pp. 107-123.

2 "Sleeping within my orchard," – the Ghost relates to Hamlet – // "My custom always in the afternoon, // Upon my secure hour thy uncle stole // With juice of cursed hebenon in a vial, // And in the porches of my ears did pour // The leperous distilment…" (I;5; 59-64). All quotations in this paper are from the respective Arden editions. *Hamlet* is referred to according to the Second Arden Series *William Shakespeare: Hamlet*, edited by Harold Jenkins, Methuen (1982), 1986, but I also took into consideration the edition in the Third Series *Hamlet*, edited by Ann Thompson and Neil Taylor, Thomson Learning, 2006.

3 Plato 535c and 534e. See further Verdenius pp. 259-273, especially pp. 260-61.

closely to madness but to poetry as well; perhaps the best known example is in *A Midsummer Night's Dream* where Theseus – ironically, a persona from a myth, as well – not only claims that "The lunatic, the lover, and the poet // Are of imagination all compact" (V; 1; 7-8) but refers to the famous Platonic *furor poeticus* explicitly as "fine frenzy": "The poet's eye, in a fine frenzy rolling, // Doth glance from heaven to earth, from earth to heaven; // And as imagination bodies forth // The forms of things unknown, the poet's pen // Turns them to shapes, and gives to airy nothing // A local habitation and a name" (V; 1; 12-16).[4]

Madness also plays a role when Hamlet decides, upon the arrival of the 'Players,' i.e. the actors, to "play *The Murder of Gonzago*" (II; 2; 532), otherwise known as "*The Mousetrap*" (III; 2; 231). The latter title, *The Mousetrap* – most probably Hamlet's improvisation on the spot – is directly addressed to the usurper, Claudius, to increase his unease. Yet in Hamlet's case, madness is not pertinent as a factor in terms of poetic composition but rather in terms of play-acting and performance. Hamlet does contribute to *The Murder of Gonzago* in writing, as well: he asks the First Player if the troupe "could for a need study [i.e. learn by heart] a speech of some dozen or sixteen lines, which

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4 Plato's ideas on poetry may have come to Shakespeare from Sir Philip Sidney's *Apology for Poetry* (1595), George Puttenham's *The Arte of English Poesie* (1589), Cicero's *Orator* and several other sources, cf. Harold F. Brooks's Introduction to *A Midsummer Night's Dream*, in the Second Arden Series, Routledge (1979), 1990, p. cxl. and Peter G. Platt's "Shakespeare and Rhetorical Culture" in *A Companion to Shakespeare,* edited by David Scott Kastan, Blackwell Publishers, 1999 (pp. 277-296), p. 286. Compare the following passages: Socrates says to Ion: "You are chanting, say, the story of Odysseus, […] or of Achilles […] or Hecuba. […] When you chant these, are you in your senses?", to which Ion responds: "How vivid, Socrates, you make proof for me! I will tell you frankly that whenever I recite a tale of pity, my eyes are filled with tears, and when it is one in horror or dismay, my hair stands up on end with fear, and my heart goes leaping" (*Ion* 535c). Hamlet, in his Hecuba-soliloquy famously says: "What's Hecuba to him, or he to her, / That he should weep for her?" (II; 2; 553-54). The textual parallels suggest to me that Shakespeare here used the *Ion*-dialogue as a direct source; Jenkins, pointing out further parallels in Plutarch's *Lives* and in Montaigne's *Essays*, does not exclude the possibility of even a direct borrowing from the *Ion* on Shakespeare's part, either (cf. Jenkins, p. 481).

[he] would set down and insert" (II; 2; 534-536) into the play. Still, we do not have any evidence that the actual performance, interrupted by the King's sudden "rising" (III; 2; 259), contains those lines at all, so we cannot judge them from the point of view of "fine frenzy." Yet madness – and I do not know of any interpretation of this tragedy where madness would not be in focus – also plays a chief role in terms of Hamlet's play-acting within the play[5]. Hamlet, after encountering his father's Ghost, warns Horatio that "perchance hereafter [he will] think meet // To put an antic disposition on" (I; 5; 179-180), and the word *antic* was "particularly used of an actor with a false head or grotesque mask," meaning 'disguised' as well as 'strange, odd, wild, fantastic'[6]. In other words, madness serves for Hamlet as a disguise, as an actor's costume, which may have seemed to some interpreters as real madness[7] partly because Hamlet is a wonderful actor in the play of his own, and partly because, according to the conventions of the Early Modern English stage, a player's garment (often referred to as a "habit") was impenetrable: the costume was the chief defining factor in the shaping of a character, as well as of gender in an age when female parts were played by young boys.[8] Yet Hamlet, also in line with the spirit of the very play to which his name has given the title, makes this convention disturbingly ambiguous, for at least two reasons.

5 As it has frequently been observed, Ophelia, in a way, goes mad 'instead of Hamlet' (with the tragic irony that this is a sacrifice on her part which cannot know itself as a sacrifice precisely because of its own nature: madness). This suggests to me that Ophelia's real madness is a 'control point' in the play with respect to which Hamlet is not really mad but only feigns it, so his melancholy is ultimately not as serious to make him really mad, either.

6 Cf. Jenkins (ed.), p. 226 and Thompson-Taylor (eds.), p. 225, Jenkins explicitly saying that this is the "famous announcement of [Hamlet's] intention to affect madness" (*ibid.*).

7 The still valid account of conflicting views on whether Hamlet is only feigning madness or he is really mad is Harry Levin's "The antic disposition" (1959), in *Shakespeare: Hamlet, a Casebook*, edited by John Jump, Macmillan, 1968, pp. 122-136. 8 This is of course a commonplace in Shakespeare criticism, see e.g. John H. Astington, "Playhouses, players, and playgoers in Shakespeare's time" in *The Cambridge Companion to Shakespeare*, edited by Margareta de Gratzia and Stanley Wells, Cambridge UP, 2001 (pp. 99-114), pp. 109-110.

As early as the first "court scene," when we encounter Hamlet for the first time, the young Prince introduces – not totally unrelated either to the Platonic analysis of the nature of imagination, nor to the question what the theatre is capable of – the problem of *seeming*, and he does that precisely in searching for the meaning of his "inky," i.e. black clothes, he is wearing as a sign of mourning. "Seems, madam?" – he asks his mother – "I know no 'seems.' // 'Tis not alone my inky cloak, good mother, […] Nor windy suspiration of forc'd breath, // No, nor the fruitful river in the eye // […] Together with all forms, moods, shapes of grief, // That can denote me truly. These indeed seem, // For they are actions a man might play; // But I have that within which passes show, // These [and here Hamlet most probably points at the clothes he is wearing] but the trappings and the suits of woe" (I; 2; 76-86). Hamlet succinctly formulates the problem all accounts have to face when accepting the binary opposition of 'the inner' and 'the outer': how can one ever tell from the 'surface,' the 'show,' whether the visible signs "denote," or point towards something genuinely present in the 'inner,' the 'hidden,' the 'invisible'? How can one tell a true feeling from pretence when they may coincide on the surface, making us realise that this coincidence is the very condition of the existence of make-belief? Does 'the outer' take us by the hand and lead us to the truth of 'the inner,' or does it precisely hide 'the inner' as a device of deception? How could someone distinguish between an 'authentic mourner' and an 'inauthentic one' when both do the same: they wear black and they cry, and breathe heavily, and what signs especially are available to the genuine mourner to avoid the coincidence, to indicate that within himself there is something which is far more serious than any visible sign may show? These questions, as I will try to *show*, will be of primary importance when Hamlet does not so much wish to express something from his "within" but, with the performance of the play *The Murder of Gonzago*, wishes to draw out the sense of guilt, or even the crime itself from the 'within' of the alleged murderer of his

father, namely Claudius. The contest between Hamlet and Claudius is partly a contest of play against play: Claudius is a master of play-acting; he "may smile, and smile, and be a villain" (I; 5; 108).

Yet the "inky cloak' does not remain unrelated to the second way in which Hamlet connects madness and performance either, thus destabilising the very conditions under which the imagination may be a useful or even a reliable guide to truth. Hamlet is suffering from melancholy, which was a well-recognised, even fashionable sickness of the soul and mind in Shakespeare's time, its symptoms ranging from temporary depression to serious cases that could not be distinguished from "real" madness.[9] We seem to encounter a case somewhat analogous to the previous one: how can one separate the manifestations of extreme melancholy from madness, feigned or real, when they may coincide? And can one separate the two especially in oneself, when one's own subjectivity may further confuse one's clear vision, especially if one tries to act out a kind of madness to hide behind it? Claudius diagnoses Hamlet's odd behaviour as melancholy right after he was witness to the tragic dialogue between Ophelia and Hamlet, which ended in Hamlet's advice to Ophelia to get herself to a nunnery (III; 1; 151). Claudius comments: "Love? His [Hamlet's] affections do not that way tend. // […] There is something in his soul // O'er which his melancholy sits on brood, // And I do doubt the hatch and the disclose // Will be some danger" (III; 1; 64-169). Melancholy was indeed capable of being dangerous both for its victim and for the victim's environment and when Hamlet stabs Polonius, it remains richly ambiguous whether he killed because his illness overwhelmed him (as Hamlet's mother believes it, and Claudius, to save the situation for protocol purposes, pretends to believe it) or whether Hamlet still remained within the domain of his 'antic disposition,' using his feigned 'madness' as a license to kill. The most disturbing factor is that Hamlet himself admits his melancholy,

9 Cf. Jenkins (ed.), p. 484.

and he does that – as it was mentioned in my opening paragraph – precisely in the moments when he finally makes up his mind to "Play something like the murder of [his] father // Before [his] uncle," Claudius.[10] This time Hamlet uses melancholy to dismantle his belief in the testimony of his father's Ghost, who did not only identify the murderer for his son, but revealed the *way* in which the crime was carried out. Hamlet expresses his doubt before staging *The Murder of Gonzago*: "The spirit that I have seen // May be a devil, and the devil hath power // T'assume a pleasing shape, yea, and perhaps, // Out of my weakness and my melancholy, // As he [i. e. the devil] is very potent with such spirits, // Abuses me to damn me. I'll have ground // More relative [here: 'relevant, convincing'[11]] than this" (II; 2; 694-601). Hamlet echoes Horatio's opinion – and that of the age – that those suffering from melancholy were easier to be deceived because their imagination was more sensitive than that of 'normal' people and this sensitivity was a chief gateway for the Devil to seize their soul. Hamlet decides to produce *The Murder of Gonzago* not only to fight the deceptive power of Claudius but also the potential capability of

10 Some commentators on *Hamlet* (cf. e.g. Jenkins, p. 273) are puzzled by the question why Hamlet, in his Hecuba-soliloquy, talks about his plan to perform the play in order to "catch the conscience of the King" (Claudius) (II; 2; 601) as if he was inventing this idea on the spot when he had explicitly told the actors in the previous scene that "tomorrow night" they would have to play *The Murder of Gonzago* (cf. II; 2, 541-534). John Dover Wilson, who put a lifetime's speculation about *Hamlet* into his *What Happens in Hamlet?* (Cambridge UP, 1935) claimed that here Hamlet is merely elaborating on what occurred to him while talking to the actors (cf. p. 142), and this is followed by the commentary of Thompson and Taylor (cf. p. 278). *Hamlet* – like many other Shakespeare-plays – is full of inconsistencies (cf. Jenkins, pp. 122-134) which can be explained in various ways, especially knowing the vexed history of its texts: an alien hand preparing the play for a revival, Shakespeare's overall negligence as regards small details, etc. But perhaps we may also see a more 'symbolic' meaning here: time is generally "out of joint" in the play, e.g. the exact time of the death and the burial of old Hamlet remains obscure and there are several subtle signs suggesting that the usual order of 'after' and 'before' is upset (cf. the famous question of Hamlet's age, for instance, or the problem of whether Gertrude had had an affair with Claudius before old Hamlet died, etc.) and contradicts 'psychological reality.'

11 Cf. Thompson and Taylor (eds.), p. 279.

his Father's "pleasing shape" to bring about delusion: the Mousetrap is set not only to "catch the conscience of the King" (II; 2; 601) but to test the illusion, the 'ontological status' of the Father, the other King, whom Hamlet loves more than anybody in his life. In the terminology of Plato's *Ion*, the role of the Muse who "first makes men inspired […], possessed, and thus they utter all those admirable poems"[12] is played for Hamlet by the Ghost. Even further, and at exactly the same stroke, Hamlet, when confessing his melancholy, makes his "antic disposition," his actor's costume, vulnerable as well, yet in the opposite direction than the well-known one: he does not say that 'in fact' he is *not* mad, but precisely that he might '*really*' be mad in the private play he is continuously acting out; he starts to distrust himself, too, so the mousetrap is set as a test also for his own imagination. Thus Hamlet, willy-nilly, also raises one of the most vexed questions of all artistic creation since Plato: is the imagination of the artist (poet, actor, whoever) led by divine or by diabolic forces?

It is unlikely that a play called *The Murder of Gonzago* ever existed[13], though Hamlet goes out of his way to convince Claudius and us that it did: it is not only on the repertoire of the Players who can easily stage it the next day but Hamlet, precisely in the hottest moment of the performance, right before the appearance of the actor playing the murderer, and right after giving the alternative title of the play – *The Mousetrap* – begins to explain: "This play is the image of a murder in Vienna – Gonzago is the Duke's name, his wife Baptista – you shall see anon" (III; 2; 232-235). Even the same syntactic structures are used when Hamlet exclaims again, markedly *right after* the murderer on stage poured the poison into his victim's ears: "He [= the murderer, Lucianus in the play] poisons him i'th'garden for's estate. His name's Gonzago [and here by "him" Hamlet of course must refer, perhaps even point at, the victim]. The story is extant [=still in existence], and

12 *Ion* 533e.

13 Cf. Thompson and Taylor (eds.), p. 263 and pp. 61-63.

written in very choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife" (III; 2; 255-259).

These are of course not the only commentaries ('interpretative footnotes') Hamlet gives on the play, but the content, and especially the timing, of these two above are of utmost importance, although not without questions. First, Gonzago, properly speaking, never appears in the play-within-the play itself *under this name*, since in the play he is not a duke, but rather his speech-headings are given as "Player King." The name 'Gonzago' is, of course, mentioned by Hamlet in order to underscore the authenticity of the play called *The Murder of Gonzago*; here the play, although it is well under way, is suddenly re-titled, as if it should begin 'again' when we have arrived at the point when Gonzago is actually going to be poisoned through the ear. The proper name "Gonzago" is uttered for the second time precisely when the play, though not on its own accord, comes to an abrupt 'ending,' because it is *then* that – as Ophelia announces – "the King rises" (III; 2; 259) and goes out, asking for "some light" (263) and Polonius cries out: "Give o'er the play" (262), i.e. 'give up, abandon'[14] the play. Thus the name "Gonzago" serves as a 'frame' (perhaps even as the 'magic' frame of the trap itself), within which the play seems to work on the conscience of Claudius.

How 'real' is the story that caught the conscience of Claudius? Although we do not know of a piece of literature, a 'product of the imagination,' which would tell the story of Gonzago, we know of an account in 'real history,' which is strikingly similar to *The Murder of Gonzago* and which, thus, might have been known to Shakespeare. As Harold Jenkins, the editor of the Second Arden Series explains, there was indeed a Francesco Maria I della Rovere, the Duke of Urbino, and he really did die in October of 1538. The barber-surgeon of the Duke confessed under torture that he poisoned the Duke by a lotion in his ear at the instigation of a kinsman of the Duchess of Urbino; the

14 Thompson and Taylor (eds.), p. 316.

Duchess' name was not Baptista but Eleonora, yet an earlier Duke of Urbino did marry a Battista Sforza. So the actual murderer was the barber-surgeon of the Duke, not the Duke's brother or nephew, yet the kinsman who prompted the crime was called Luigi Gonzaga.[15] "The Duke [of Urbino who was murdered]" – Jenkins adds – "was a famous soldier, a portrait of him in armour by Titian is in the Uffizi Gallery in Florence"[16]. Geoffrey Bullogh, in the seventh volume of his monumental *Narrative and Dramatic Sources of Shakespeare*, even conjectures that a portrait of the bearded Duke in "complete steel," and helmet with "beaver up" ('visor') behind him, may have – perhaps in the form of an engraving in Shakespeare's hypothetical source – inspired the way Shakespeare represented the Ghost of old Hamlet[17], who is indeed not the "usual ghost" in white sheets shrieking "Hamlet revenge"[18] but a dignified, respectable – and markedly sad – soldier, addressing his son solemnly and affectionately. Although the unusual way of the assassination – poison through the ear – makes the borrowing of the story plausible, no direct historical source has been traced down from which Shakespeare may have worked; no real explanation is given why the murder is said to take place in Vienna:; that 'Vienna' is a misreading of 'Urbino' (perhaps on Shakespeare's or the printer's part)[19] seems unlikely to me; and it is also a mystery why

15 Cf. Jenkins, p. 102.

16 Jenkins, p. 102.

17 Cf. Geoffrey Bullogh, *Narrative and Dramatic Sources of Shakespeare*. Vol. 7, Columbia UP, 1957, pp. 28-34.

18 As is often quoted, Thomas Lodge in his *Wit's Misery* from 1596 makes an allusion to a "ghost which cried so miserably at the Theatre [the play-house in which Shakespeare's company acted before the Globe opened in 1599] like an oyster-wife [a woman selling oysters in the streets] *Hamlet, revenge*" (Jenkins, p. 83). This, unfortunately, does not provide evidence that the *Hamlet* before Shakespeare's *Hamlet* (the so-called *Ur-Hamlet*, written around 1596) was composed by Shakespeare as well; some signs rather point towards the authorship of Thomas Kyd, a problem I cannot go into here. The 'typical' ghost on the Early Modern English stage was the one Horatio refers to (with a probable reference to Shakespeare's *Julius Caesar*, too, performed not long before *Hamlet*) in Act I: "the sheeted dead // Did squeak and gibber in the Roman streets" (I; 1; 118-19).

19 Cf. Jenkins, p. 507.

Shakespeare gave the name of the original *murderer*, Luigi Gonzaga, to the original *victim*, the Duke of Urbino (although 'Luigi' may have suggested 'Lucianus'[20]). The mixing up of the names suggests to me that Shakespeare only heard the story from someone, or had read it a long time before; he did not have the story in front of him. "Player King" and "Player Queen" as speech-headings for the characters are most probably used instead of Duke and Duchess, respectively, to make the similarity with King Claudius and Queen Gertrude stronger. But then why does Hamlet say: "Gonzago is the *Duke's* name" (III; 2; 233-34)? He should say: 'Gonzago is the *King's* name.' And why Gonzag*o* instead of Gonzag*a*? (If it were Gonzaga, I could say: the whole play is a tribute to the University where our Conference is taking place and to Florence).

But – and we have arrived at the most important question concerning Hamlet's mousetrap of the imaginary – why does Claudius rise *only* at the point he does? It is also of vital importance that before the actual *The Murder of Gonzago* takes place, there is the famous "dumb-show," which pre-enacts exactly, and with very simple but all the more potent mime, what is to come in the play with dialogue. It is also generally agreed that both the "dumb-show" and later the play-within-the-play, the 'meta-theatre' enacts – in fact twice – and "bring[s] into focus," as Jenkins nicely puts it, "at the centre of the drama [called *Hamlet*] a perfect image of the crime which is the foundation of its plot," thus affecting the "whole [of its] artistic design"[21]. Indeed, Hamlet is staging for his enemy something that he had heard in the testimony of his Father's Ghost, thus turning a narrative into a drama and dramatizing, sometime *after* the actual crime, an event that strictly speaking happened *before* the play called *Hamlet* even started, an event outside of the dramatic time of the actual play. Before I try to give an interpretation of the problem of

20 Cf. Jenkins, p. 102.
21 Jenkins, p. 501.

Claudius's rising, and endeavour to show how, somewhat quarrelling with the Platonic account of the imagination, Hamlet conceives of the imaginary, let me note a few aspects of some other answers to this really crucial question. The reading I will come up with is much indebted to an amateur university-production in which I have the privilege of playing Claudius, especially to the interpretation and the instructions of the director of the play, Balázs Szigeti, a student and friend of mine, who also plays Hamlet.

John Dover Wilson, who spent almost a lifetime with the play, claimed that the so-called "theatre-scene" under our present discussion is the absolute clue to the meaning of the play, especially the question "why Claudius did not respond to the dumb-show which portrayed his crime."[22] Dover Wilson also ingeniously realised that the answer is either utterly simple or terribly complicated: his answer is of the simple type; he thinks that Claudius does not physically see the dumb-show; while the actors are acting it out, he is talking to – in some productions today (not in ours), he is even making love to – Gertrude, Hamlet's mother. I think the real problem is not why Claudius does not react to the dumb-show but – as I indicated above – why he reacts *when* he actually does.[23] Several other answers have been suggested:

22 Rex Gibson, *Shakespeare Student Guide: Hamlet*, Cambridge UP, 2002, p. 90. Cf. John Dover Wilson, *What Happens in* Hamlet? Cambridge UP, 1935, see especially pp. 64-68.

23 It is a further puzzle, in this respect, why the dumb-show, which in Shakespeare's time, and as Ophelia also observes, "import[ed] the argument [the plot] of the play" (III; 2; 136), here even "exactly rehears[ing] without dialogue what is then repeated with it" (Jenkins, p. 501), ends with "*The Poisoner woos the Queen with gifts. She seems harsh awhile, but in the end accepts his love*" (III; 2; 134). This is the only incident which is *not* acted out with dialogue in the play proper; it is summed up by Hamlet's "You shall see anon how the murderer gets the love of Gonzago's wife" (257-8), and *then* Claudius rises. Was the play supposed to be so short anyway? It is as if, as early as the dumb-show, the actors (and/or Hamlet) knew when the King would stand up and leave the show. Or had Claudius remained seated and unmoved even then, would it have been Hamlet who interrupts the play, acknowledging that he has failed? Or did Hamlet expect Claudius to react much earlier?

he does indeed witness the dumb-show but he does not recognise what he can see, because he takes Hamlet's theatre-making casually, and thus for a long time does not have the foggiest idea that either the dumb-show or the play would be about him; he simply does not make the connection between his actual crime and what he sees on the stage for a long time.[24] A special and highly original variety of this theory was put forward by James Calderwood, who claimed that although we have no doubt that Claudius murdered his brother (he confesses this when he tries to pray as well, cf. III; 3; 38), he did not do it [in] the *way* the dumb-show and the play enact it; the poison through-the-ear method is only known, both for Hamlet and for us, from the testimony of the Ghost and the Ghost is an unreliable source. For Calderwood, it is implausible that Hamlet would so suddenly remember a play "in very choice Italian" (III; 2; 256-7) and with so many similarities (both in terms of the way of the murder, and the Claudius-Gertrude-old Hamlet love-triangle) to the actual situation in the Danish court and it is even more implausible that a group of Players would be ready-to-hand to act it out. The logic is rather reversed: the story exists in Hamlet's imagination (perhaps even in the form of the play he remembers) and it is projected into the Ghost-figure. For Calderwood, Claudius stands up not because the play struck home with respect to his crime (then he would indeed react to the dumb-show already) but because Hamlet, in the course of his running commentary on the play, identified the murderer, Lucianus, as "nephew to the King" (III; 2; 238). Of course, Hamlet should identify the assassin, as *brother* to the King, in order to strengthen the analogy between the killer and Claudius, but this slip of the tongue may prompt Claudius to believe that the play is not about the past (how he murdered his brother) but about the future (how Hamlet is going to kill him), since if the King is Claudius and not old Hamlet, then Claudius's nephew is precisely

24 Cf. Jenkins, pp. 506-508.

Hamlet.[25] This theory sounds nice, but unfortunately the King does not rise when he hears "nephew" but only twenty lines later, in the first place; secondly, and more importantly, one gets the impression then, that a dramaturg as experienced as Shakespeare would have emphasised the 'nephew-aspect' more. Yet Shakespeare seems rather to emphasise the parallel between the plot of the *Murder of Gonzago* and the testimony of the Ghost in the sense that the terms in which the Ghost depicts the way he was murdered are highly vivid, picturesque, even physical, for example: "The leperous distilment, whose effect // Holds such enmity with blood of man // That swift as quicksilver it courses through // The natural gates and alleys of the body, // And with a sudden vigour it doth posset // And curd, like eager droppings into milk, // The thin and wholesome blood" (I; 5; 64-70). It must be remembered that on the Early Modern English stage, truth was conceived of as primarily rhetorical truth: the communication of a reliable piece of information was signalled primarily through the rich poetic language applied; the more vigorous the metaphors were, the more convincing and 'truthful' a text was – at least potentially – taken.[26] Although it is of course never certain whether a playwright was not playing a trick on the audience precisely by abusing this convention, the "sudden vigour" of the Ghost's language suggests that what he says, though of course not to be taken at face value, is not entirely a figment of Hamlet's imagination[27]. Further explanations of Claudius's behaviour include, based on the supposition that Claudius is a master of pretence, the theory that it takes Hamlet a fairly long

25 Cf. James L. Calderwood, *To Be and Not to Be: Negation and Metadrama in* Hamlet, New York: Columbia University Press, 1983, pp. 42-47.

26 Cf. Stephen Orgel, *The Authentic Shakespeare and Other Problems of the Early Modern Stage*, New York and London: Routledge, 2002, pp. 103-109.

27 The role of the Ghost is rather close to that of the Weïrd Sisters in *Macbeth* who are – according to Balázs Szigeti – sufficiently external to Macbeth to allow him a choice, yet are 'inside' of him enough to serve as the projections of his inner and hidden desires, cf. Balázs Szigeti, "The Dialectic of Sin in Shakespeare's *Macbeth* and in Francis Ford Coppola's *The Godfather* Trilogy" in *The Anachronist*, vol. 14, 2009, pp. 24-46, especially pp. 26-29.

time to break his opponent: Claudius recognises himself from the start but he is able to control himself (possibly with clenched teeth), and he gets up from his seat because he is primarily worried about the offence Hamlet commits against Gertrude with the play rather than about himself, and so on. Jenkins, after giving an inventory of about a dozen theories[28] concludes that the actor playing Claudius fares best if he remains as inscrutable and enigmatic as Shakespeare's text.[29] Yet this is hardly helpful for the actor playing Claudius because every performance must be (and inevitably is) an interpretation of the play, and the non-commitment advertised by Jenkins may leave the audience with the impression that one of the indeed most crucial questions of *Hamlet* has not been interpreted in any way.

In our production the director argued that all previous theories are based on the presupposition that Claudius does not wish to see what is happening on the stage.[30] It was not suggested that Claudius *likes* what he sees there but it was pointed out that he might be imagined as being totally taken in, thoroughly absorbed in the spectacle, and it is precisely seeing himself, and twice, as the murderer, now from the outside, that draws his eyes to the stage like a magnet. Not because he is so narcissistic that it would not matter for him *what* is shown on the stage about him but because he is deeply impressed by the accuracy of how he is represented, as well as by the brilliant manner in which he and his crime are acted out. He of course does not have the foggiest idea that Hamlet was visited by his Father's Ghost; he is first stunned by the fact that somebody somehow knows about the incident which

28 Cf. Jenkins, pp. 501-505.

29 Cf. Jenkins, p. 505.

30 This is somewhat analogous to the case of Othello; interpreters almost always assume that one of the most vexed and fundamental questions of the play: 'why Othello believes Iago?', should be answered with the presupposition that Othello does *not* want to hear what Iago says about Desdemona and Cassio, and Iago, with skilful devices, should break through his resistance. But what if we suppose that Othello even indulges in what Iago reports on his wife? See further Stanley Cavell, "Othello and the Stake of the Other" in Cavell, *Disowning Knowledge in Six Plays by Shakespeare*, Cambridge UP, 1987, pp. 125-242, especially p. 136.

he thought had not left any traces of external evidence, apart from the 'picture' of the event in his mind. This surprise and awe melt into a kind of aesthetic pleasure over the very spectacle; in other words he is nailed to his chair by the artistic mastery of the re-enactment in which he is capable not only of re-living a morally most repulsive deed in an aesthetically cathartic manner but he is also able to see his *inside* from the *outside*, to relate to himself as if he were relating to a stranger. It is not an exaggeration to suppose, I think, that Claudius, in a certain sense, understands what he did to his brother during the performance. This understanding is only possible if he has precisely kept his *distance* from the actual, 'real-life' crime[31] *through his identification with the actor playing his, the real-life murderer's role,* but strictly as a role and in an imaginary world, as "one Lucianus," nephew or not to the King (III; 2; 239). Claudius, as it were, 'escapes' into the role called Lucianus from being the actual, physical murderer of his brother only to get, through the aesthetic window of the imagination, an insight, the Aristotelian *anagnorisis* into his true self. So, in the first place, the performance in Hamlet's theatre-in-the-theatre must not only be good, but excellent, absolutely captivating, feeding and fuelling Claudius's imagination at the same time and continuously. Claudius stands up not because 'all of a sudden' he has 'recognised himself'; no: he recognised himself from the very first moment, and he rises precisely because he can *no longer recognise himself* in the imaginary character playing the murderer's role. And he can no longer recognise himself not because the production is not historically accurate, i.e. Claudius detects some smaller or bigger factual differences between how the murderer behaves on the stage and how he, Claudius, actually committed the crime a few months before, then and there, in the orchard. He can no longer recognise himself because all of a sudden the magic of the theatre is broken; Claudius falls out of the

31 'Real-life' here of course means 'real' with respect to the (otherwise of course fictitious) world of the play called *Hamlet.*

aesthetic circle of the imagination and he realises where he actually is: in a hall in the Danish court, *watching a performance*, whereas he hitherto was, through his imagination, neither in the Danish court, nor in the orchard but was, in a way: *in* Lucianus, in the very scene enacted on stage. And the person responsible for breaking the magic is Hamlet, who comments on the play from the outside too much; he comments especially too much directly addressing his uncle (and his mother) and – in our production – he, foolishly and impatiently, perhaps even madly in the Platonic sense of *furor poeticus*, jumps into the scene enacted on the stage of *The Murder of Gonzago*, with his 'inky cloak' in scandalous contrast with the Players so far acting out their respective roles superbly, just in the way Hamlet had famously instructed them before the performance: "Suit the action to the word, the word to the action" (III; 2; 17-8). In our production, Hamlet even grabs the hands of the Player Queen and Lucianus, and joins them forcefully: he becomes an eye-sore in a great production, waking the mesmerised Claudius up for moral reflection.

That after the poetic-aesthetic participation, after the partaking in the imaginary, Claudius staggers out in our production, now with a heavy burden on his shoulders, starting a moral reflection, is, I think, very much in line with Paul Ricoeur's important insight that in all representations of evil, the symbolic-metaphorical precedes the ability of moral reflection: the red or black stain on a white surface, for example, is always there, and in front of the eye, to give rise to reflection, which much later becomes *moral* reflection for the self capable of identifying an incident as sinful and to give an obscure and uncertain feeling – perhaps in the stomach – the name of *guilt*.[32]

So is Hamlet successful? Hamlet set out on the road to "catch

32 Cf. from among the several works of Ricoeur dealing with the problem of the relationship between metaphor, symbol and concept e.g. "The Hermeneutics of Symbols and Philosophical Reflection" in *The Philosophy of Paul Ricoeur: An Anthology of His Work*, edited by Charles E. Reagan and David Stewart, Beacon Press, 1979, pp. 36-48, especially pp. 44-51.

the conscience of the King" with a play later on nicknamed as *The Mousetrap* after reminding himself that an actor is capable of showing emotion without actually *having* that emotion in himself; he can have "Tears in his eyes, distraction in his aspect" "All for nothing! // For Hecuba" (II; 2; 549-552), who is of course a 'nothing' because she is an imaginary persona in mythology. Yet Hamlet added: "What would he [the actor] do // Had he the motive and the cue for passion // That I have?" (554-56), meaning that he, Hamlet, is mourning a father and thus he should be capable of even more passion than an actor can display. Thus, it seems that Hamlet does not wish to *oppose* the imaginary passion, the *furor poeticus* of the performer, with the passion of 'real life.' Hamlet is reprimanding himself in the Hecuba-soliloquy because he realises that the imaginary, far from being in opposition with reality, is a royal road to a special kind of reality, a reality one may call *personal reality*: one will realise what he feels, who he is, if he has seen himself from the outside *as represented*: the road to the first person, the 'I,' leads through the third person, the 'he' or 'she.' Hamlet, at this point imagines this relationship in the following way: "I have heard // That guilty creatures sitting at a play // Have, by the very cunning of the scene, // Been struck so to the soul that presently // They have proclaim'd their malefactions," i.e. their crimes, for example "murder" (II; 2; 584-89). Where Hamlet makes a mistake during the performance of *The Mousetrap*, where he succumbs to the *furor poeticus*, perhaps even to his melancholy, is when he thinks that he is catching, or should be catching, "the conscience of the King" (II; 2; 601) directly, while he in fact catches this conscience through his and Claudius's *imagination*, both imaginations taking the shape of a fictive story, *The Murder of Gonzago.* It is the *distance* from the actual event, the real crime of Claudius, through a character moving in the aesthetic realm of the imaginary in a play that leads Claudius to his real self as a real murderer. Yet the imagination is not opposed to reality, not only in the sense that the imaginary may serve as a

royal road to our human, personal reality (to who we are and may become), but the other way round as well: it is only through the physical reality of the actors on the stage that the imagination can start working; that the actors have a physical body as a condition of functioning as signs is equally important; the physical enactment of pouring poison into an ear is an absolute criterion for the imaginary to set itself into motion. Since the real, as far as I can see it, is just as much dependent on the imaginary as the imaginary is on the real, the actual 'ontological status' of either is of secondary importance if the aim is to realise what I have done and who I am: if the aim is to understand my personal reality, the crucial factor is that I should accept that what I see is *me*. What matters is my willingness to participate, to 'leave' my self, in a real or in an imagined situation, as it were, only to get back to myself. We should be far less worried about the ontological status of anything than about the effect something, real or imaginary, has on us. The "very cunning" of each scene I happen to be in, whether real or imaginary, is nothing else but my ability, my openness to be "struck […] to the soul."

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# Reading Alice Munro in the Hungarian Literary Context: Interconnections between Munro's "Miles City, Montana" and Dezső Kosztolányi's "A Holiday Swim"

János Kenyeres

Alice Munro's Nobel Prize in 2013 brought prestige not only to her own work but to both Canadian literature and the short story form in general. The Nobel Prize contributed greatly to her reputation in Hungary and translations of her works started to reach a wide readership. Nevertheless, in 2013 Munro was already present on the Hungarian literary scene; by this time, four of her collections had been published in Hungarian. *Hateship, Friendship, Courtship, Loveship, Marriage*, her first collection of short stories translated into Hungarian, came out in 2006, followed by *Runaway* in 2007 and *The Love of a Good Woman* in 2008. Subsequent translations were published at regular intervals: *Too Much Happiness* appeared in 2011, *Lives of Girls and Women* in 2013, *Dear Life* in 2014, *Dance of the Happy Shades* in 2015, *Open Secrets* in 2016, *Julieta: Three Stories* and *Friend of My Youth* in 2017, *The View from Castle Rock* in 2018, and *Who Do You Think You Are*? (in the US published under the title *The Beggar Maid: Stories of Flo & Rose*) in 2019. The gap between original publication and corresponding translation into Hungarian was only one year in the case of *Julieta: Three Stories* and two in the case of *Dear Life*, while *Dance of the Happy Shades* had to wait forty-seven years and *Lives of Girls and Women* forty-two years to be published in Hungarian.[1]

1 *Julieta: Three Stories* is collection of three short stories originally published in *Runaway*, which served as a basis for Pedro Almodóvar's film *Julieta*. The first publication dates of Munro's above mentioned volumes in English were as follows: *Hateship, Friendship, Courtship, Loveship, Marriage* (2001), *Runaway* (2004), *The Love of a Good Woman* (1998), *Too Much Happiness* (2009), *Lives of Girls and Women* (1971), *Dear Life* (2012), *Dance of the Happy Shades* (1968), *Open Secrets* (1994), *Julieta: Three Stories* (2016), *Friends of My Youth* (1990), *The View of Castle Rock* (2006), and *Who Do You Think You Are*? (*The Beggar Maid: Stories of Flo & Rose*) (1978).

Generally speaking, translations of Alice Munro's works have been significantly delayed. Whereas she began her literary career in 1968 with *Dance of the Happy Shades,* it was published in French only in 1979 in Quebec. Her first German translation appeared in 1981, and she was first published in Czech in 2003 and in Serbian in 2006 (Kovács 177). Reasons for this tardiness include the fact that, until recently, Canadian literature had been little known outside Canada and publishing Canadian literature was not considered a particularly profitable activity. In Central and Eastern Europe, this situation was aggravated by the fact that the Communist authorities viewed Western literature with a sense of suspicion for ideological reasons, and such works required approval to be published. In Munro's case, the critical marginalisation of short fiction in the world of letters in general also contributed to the delay in her recognition (Sparling 163), and when it came to translations, publishers in Central Europe, especially in Slovakia, were more interested in popular fiction than quality literature (Grauz'lová 116). In Slovenia, "there was no anti-Munro conspiracy, and there was not even an anti-short story translation/publishing conspiracy"; however, the Slovenian translation industry "is both flourishing and chaotic in terms of choice" and "which book or author gets translated is an eclectic mix of personal initiative, market concerns and pure chance." Thus, Alice Munro was not published in Slovenian until 2003 and her first collection appeared only in 2010 (Blake 177). Munro's prominent literary awards, however, did contribute to her recognition abroad, such as in Croatia, where her first translation appeared in 2011, two years after she had received the International Man Booker Prize (Sindičić Sabljo and Sapun Kurtin 153).

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Alice Munro's short story "Miles City, Montana," published in 1986 in the collection *The Progress of Love*, is not among the author's best-known stories, nor has it been translated into Hungarian to

date. However, in the minds of many Hungarian readers, or readers familiar with Hungarian literature, the original work in English probably assumes a special meaning and significance. The following pages are intended to explain the above hypothesis.

In her work *Mothers and Other Clowns: The Stories of Alice Munro*, Magdalene Redekop asserts: "The pleasure of reading Alice Munro is, in the first place, the pleasure of recognition. Even readers, for example, who have never been to a place called Miles City, Montana, will experience recognition in 'Miles City, Montana'" (3). Recognition is a keyword for the present analysis of "Miles City, Montana," and, in a sense, the discussion below — a case study — is intended to show how Redekop's above observation applies to the Hungarian context.

According to reception theory, the meaning of a text is to a considerable extent created by the readers themselves as they bring their own extra–textual experiences to the reading process and, simultaneously, to the act of giving meaning to the text. As Wolfgang Iser claims, "in considering a literary work, one must take into account not only the actual text but also, and in equal measure, the actions involved in responding to that text," adding that "[t]he work is more than the text, for the text only takes on life when it is realized, and furthermore the realization is by no means independent of the individual disposition of the reader — though this in turn is acted upon by the different patterns of the text. The convergence of text and reader brings the literary work into existence. . ." (274-275). Stanley Fish supplements the above reader-centred approach, which stresses "the centrality of consciousness in all investigations of meaning" (Lodge 211), with the concept of interpretive communities. Such communities interpret works similarly based on their circumstances and experiences and "are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting

their properties and assigning their intentions" (Fish 327).[2] On the basis of the above, reading Alice Munro's short stories outside North America leads to different interpretations as her portrayal of everyday life and everyday situations in Canada and the specific geographical locations, the small cities and landscapes of Huron County in south-western Ontario, appearing in her texts, can only be remotely related to their equivalents in other parts of the world. In these instances, it is the difference, the contrastive elements between the readers' experience and Munro's texts that affect the act of reading. At the same time, the experiences influencing readers in interpreting texts are unrestricted, and during the reading process readers from a specific culture may invoke literary experiences not shared by other interpretive communities, including the author's own. In this sense, too, recognition — the recognition of another text — plays a crucial role.

"Miles City, Montana" is a story with a frame structure. It begins with the first-person female narrator's recollection of the drowning of an eight-year-old boy from her childhood. The dead body is carried home by the narrator's father, a terrible and haunting sight even for the adult narrator: "His hair and clothes were mud-coloured now and carried some bits of dead leaves, twigs, and grass. He was like a heap of refuse that had been left out all winter. His face was turned in to my father's chest, but I could see a nostril, an ear, plugged up with greenish mud" (Munro 84). At this point, Munro's first-person narrator queries and at the same time refutes the validity of this recollection, as she continues: "I don't think so. I don't think I really saw all this. Perhaps I saw my father carrying him, and the

2 An interpretive community can be linguistic, but also geographic or political, and does not necessarily coincide with a linguistic community. For example, György Dragoman's novel *Fehér király* [White King], whose plot is set in a Hungarian speaking region of Romania, is in several parts of the text more comprehensible to Romanian readers in Romanian translation than to Hungarian readers in Hungary in the Hungarian original: "le contexte est connu, les allusions sont parfois même mieux saisies par le lecteur roumain que par le lecteur hongrois non-transylvain" (Palágyi 100-101).

other men following along, and the dogs, but I would not have been allowed to get close enough to see something like mud in his nostril" (84). The details of this terrible recollection are thus, at least in part, the result of the narrator's imagination, and the narrator continues to speculate about how human memory works, how recollections are made, the memories only vaguely reflecting what in reality happened:

> I must have heard someone talking about that and imagined that I saw it. I see his face unaltered except for the mud – Steve Gauley's familiar, sharp-honed, sneaky-looking face – and it wouldn't have been like that; it would have been bloated and changed and perhaps muddied all over after so many hours in the water. (Munro 84-85)

Invoking past events as they happened and piecing them together in the present is not possible, and historical truth is hardly attainable, Munro's narrator suggests. Then, after the description of Steve Gauley's funeral, the narrative moves on to another memory, this time of a long journey about two decades after the boy's drowning. In this subsequent recollection, told from a point at which she has been long divorced from her husband, the narrator is travelling across the US with her husband and two young daughters, driving home from Vancouver to Ontario, choosing the US as an alternative route in place of travelling through Canada. Nothing particular happens during this journey, the family pass their time talking and singing, but they are mostly bored and tired with the long ride. They stop at a place called Miles City in Montana, and this otherwise uninteresting circumstance, promising nothing spectacular, brings the narrative to its climax. It is a hot summer day, and the two small girls would love to plunge in the water of the local swimming pool, and although it has just been closed for the lunch break, the young lifeguard and her boyfriend allow the kids to "dip in and out – just [for] five minutes" (Munro 98). However, the parents must stay outside, and so they decide to wait for the children at the car in the park nearby. They

are close to the children; they can hear the radio playing at the pool. The narrator feels thirsty, gets out of the car and walks towards a drinking-fountain at the other side of the park. Then the thought suddenly strikes her: "*Where are the children?*" (99)

What follows now in the narrative description is like a slow-motion replay:

> I turned around and moved quickly, not quite running, to a part of the fence beyond which the cement wall was not completed. I could see some of the pool. I saw Cynthia, standing about waist-deep in the water, fluttering her hands on the surface and discreetly watching something at the end of the pool, which I could not see. I thought by her pose, her discretion, the look on her face, that she must be watching some byplay between the lifeguard and her boyfriend. I couldn't see Meg. But I thought she must be playing in the shallow water – both the shallow and deep ends of the pool were out of my sight.
>
> "Cynthia!" I had to call twice before she knew where my voice was coming from. "Cynthia! Where's Meg?"
>
> It always seems to me, when I recall this scene, that Cynthia turns very gracefully toward me, then turns all around in the water – making me think of a ballerina on point – and spreads her arms in a gesture of the stage. "Dis-ap-peared!" (Munro 99-100)

When readers familiar with Hungarian literature come to this point of the narrative, the climax of Alice Munro's story, they experience an added meaning and heightened sense of involvement in the text due to another literary piece, which is part of the Hungarian literary canon. At the climax of "Miles City, Montana," the memory of Dezső Kosztolányi's short story "Fürdés" (translated into English as "A Holiday Swim") inevitably and involuntarily breaks into the

reader's mind. The plot of the drowning of a child, an accident which his father is both responsible for and cruelly and disproportionately punished by, is a haunting memory for those who have read the story, and this experience expands the intellectual and emotional horizon of Munro's text.

Kosztolányi's short story was published in 1925 and the literary critic Aladár Schöpflin commented on it in the following words in 1936, when it was published in the collection of stories *Tengerszem*:

> A father is playing with his son on the beach of a resort at Lake Balaton, he throws him into deep water and the boy swims back, he hurls him in again, and then the boy does not swim back, but stays under water and somehow drowns. Put this way, it is a terrible and incomprehensible tragedy, material for a horrific news item. But the writer has mentioned that the father is cross with his son, because he has failed in Latin and is reluctant to study for the retake. The writer surely mentions this because he has a reason to do so: he feels there is a link between the father's anger and the death of his son. Not that the father has done anything deliberately, this is out of the question. The link is deeper, hidden under consciousness, the place where the inscrutable primordial causes of our actions lie. [. . .] Kosztolányi does not search for an explanation, he only mentions the facts in simple and objective words, he does not even hint at the connections but reveals the terrible, incomprehensible nature of life. There must have been something in the father which inspired this horrible water game, which steadily directed his arm, unwittingly, while he was hurling his son into the water for the second time. (Schöpflin)[3]

The first part of Kosztolányi's story depicts the father's cruel behaviour towards his son, Johnny, the son's fear and submission, and

3 Apart from Kosztolányi's short story "Fürdés," translated into English as "A Holiday Swim," all translations in this article are mine.

the mother's attempts to appease and reconcile her husband. It was her idea that the father should take Johnny for a swim, even though "[a]s a punishment his father had forbidden him to bathe for a whole week" (Kosztolányi 337). Her intentions – inferred by the reader but never explained by the text – are clear: she wants to restore peace and harmony between father and son, and hopes that time spent together on the beach will disperse her husband's anger and her son's fear.

This is not what happens; the father is unable to overcome his resentment and, hard-hearted and stubborn as he is, he continues to rebuke and nag his son, who responds with shyness and obedience. The circumstances of the child's death are presented without any hints or bad omens, Kosztolányi's language is objective, using a behaviouristic style of observation and description:

> At the word "three," he flung the boy with a big swing in the same direction, but a little farther than before, beyond the next pole to which several ropes were tied. He, therefore, did not observe how his son after turning a somersault, fell into the water with head thrown back and arms stretched out. Suhajda [the father] turned away without misgiving.
>
> In front of him lay the sunlit shore, and the water in between sparkled as if millions of butterflies were fluttering over its surface on diamond wings. (339)

When his son does not come up to the surface after the last hurl, the father starts a frantic search for him in the otherwise shallow water, digging around, churning up the water, peering down and, finally, going underwater with his glasses on, protruding his eyes like a fish, but not seeing anything in the muddy water. All his attempts to find his son are in vain, "lying flat on his belly in the mud, kneeling, crouching, leaning first on one elbow, then on the other, going round and round in circles, or moving sideways" are all to no avail (Kosztolányi 340). The narrator offers insight into the father's mind at this point and thus

the reader learns that Suhajda loses his sense of time, just like Munro's narrator, mentioned above. As László Bengi observes, in the story "external, measurable, quantified time and lived, personal time are juxtaposed in an almost Bergsonian way" (45). Indeed, as explained in the story, "While under water, he vaguely hoped that by the time he came up his son would be there too, laughing, standing beside the pole or even further out, perhaps he had already run to his cabin to dress. But when Suhajda came up, he realized that, although time had seemed endless down there, he had only been under water for a few seconds and that his son could not have left the lake meanwhile." Subjective and objective time are also contrasted in the description of the movement of the lad who comes to help in the search: "He hurried as fast as he could, but to the desperate man in the water it looked as if the other was just dawdling" (Kosztolányi 341). Kosztolányi's description of the beauty of the natural environment and its callous detachment, as opposed to the father's anguish, heightens the tension of the text to the extreme: "The boy was nowhere to be found. And all around him water, the terrifying uniformity of water. He came up for a long breath, panting and sputtering. [. . .] Above the surface there reigned a calm indifference such as he would have found it impossible to imagine previously" (340).

The sudden awakening of the maternal instinct, while the mother is on her way to the beach to join her family, is also presented from an objective, distanced perspective, confined to the bare facts:

> At that very moment amidst the flowers of the peasant garden Mrs. Suhajda was putting down her crocheting. She went up to the little dark room, where Johnny a little while ago had looked for his bathing-suit. She locked the room and started to walk towards the lake as she had promised him.
>
> She walked slowly under her parasol, which protected her against the glaring rays of the sun, wondering whether to bathe or not, but finally deciding against it. As she reached the campion

> hedge, the thread of her thoughts broke off confusedly, and she shut her parasol and began to run. She kept on running all the way to the beach. (Kosztolányi 341)

In the above description, the small details that seem to be mentioned only in passing reveal important elements for the interpretation of the story. The family spend their vacation in a modest house in a pleasant natural setting, where Johnny has only a bleak room: this is what a lower-middle-class family could afford. In another part of the narrative, the beach is depicted as miserable, without electricity and any amenities, very third-rate, used by poorly-paid officials. Mrs. Suhajda decides to walk down to the beach because she has explicitly promised her son that she would, as neither she nor her son could be sure that the father's anger could be alleviated. In the story, the mother is the embodiment of unconditional love, acting as her son's protector against the father's exaggerated anger. The awakening of the maternal instinct, that is, the sudden intuition of the unfolding tragedy, erupts in an unexpected, irrational and inexplicable way, but too late to influence events. As the text continues and the suspected tragedy becomes real, the narrative style maintains its objective detachment. Therefore, if there are emotions aroused, they are created by the reader, which confirms the validity of the basic tenets of reception theory about the role of the individual in bringing the literary work into existence:

> There [at the beach] she saw two gendarmes and a muttering crowd, mostly peasant women. Many of them were crying.
>
> The mother understood at once what had happened. Wailing uncontrollably, she stumbled towards the beach, where a small group formed a close circle round her son who lay sprawling on the sand. They did not let her approach. They seated her on a chair. She was close to fainting as she asked, over and over again, whether he was still alive.

> No, he was not. They had found him, after searching for fifteen minutes, right behind the pole where the father had knelt and plunged all the time. His heart had stopped beating. His pupils did not react to light any longer. (Kosztolányi 341-342)

***

Therefore, at the climax of Munro's short story, the Hungarian reader, familiar with Kosztolányi, is having a different experience than those not familiar with Kosztolányi's story as the inexorably tragic conclusion of Kosztolányi's text involuntarily breaks into his or her mind. The Hungarian reader thus confronts "Miles City, Montana" with a sense of increased anxiety, fearing, as it were, that the tragedy in Kosztolányi's short story will be repeated. However, as strong as this misgiving is, Munro's plot refutes it: Meg is saved, the tension is relieved in a happy ending. The father, Andrew, jumps over the swimming pool fence – he himself does not know how he is capable of this – and saves his daughter.

In this way, the two short stories, the one by Kosztolányi and the other by Munro, represent two opposing existential categories: horror and miracle. An average summer day is not supposed to lead to a child's drowning under his father's supervision; if it does, this represents horror. An average three-and-a-half-year-old girl is not expected to stay alive under deep water, unattended; if she does, this is a miracle. The miracle in Munro's text is supported by the following expressions of wonder: "Meg had not swallowed any water. She hadn't even scared herself." (Munro 101). "But she swam. She held her breath and came up swimming" (102).

The drama is over. Or that is what the reader expects. At this point, however, there is yet another twist in Munro's text (the first being the invocation of Kosztolányi's story and the second the saving of the child), for the mother, the female narrator, moves on to imagine what would have happened if Andrew, the father, had not

saved Meg. Therefore, after the psychological relief caused by Meg's rescue, the reader is forced to go through, once again, the terrible experience of what it feels like to lose one's small child. In this part of the narrative, Kosztolányi's story once again starts whirling in the Hungarian reader's mind:

> That was all we spoke about – luck. But I was compelled to picture the opposite. At this moment, we could have been filling out forms. Meg removed from us, Meg's body being prepared for shipment. To Vancouver – where we had never noticed such a thing as a graveyard – or to Ontario? The scribbled drawings she had made this morning would still be in the back seat of the car. How could this be borne all at once, how did people bear it? The plump, sweet shoulders and hands and feet, the fine brown hair, the rather satisfied, secretive expression – all exactly the same as when she had been alive. […] The body sealed away in some kind of shipping coffin. Sedatives, phone calls, arrangements. Such a sudden vacancy, a blind sinking and shifting. Waking up groggy from the pills, thinking for a moment it wasn't true. Thinking if only we hadn't stopped, if only we hadn't taken this route, if only they hadn't let us use the pool. (Munro 102-103)

In this way, Munro also uses the device of horror, if in a hypothetical, speculative manner. In a preceding paragraph, the text vividly depicts the adorable figure of the child, the atmosphere and halo surrounding Meg, increasing the sense of loss that could have occurred:

> "I loved helping Meg to dress or undress, because her body still had the solid unself-consciousness, the sweet indifference, something of the milky smell, of a baby's body. [. . .] We all liked to hug Meg, press and nuzzle her. Sometimes she would

> scowl and beat us off, and this forthright independence, this ferocious bashfulness, simply made her more appealing, more apt to be tormented and tickled in the way of family love." (99)

Apart from the representation of horror and miracle, there are other differences between the two short stories. Kosztolányi has an objective third-person narrator, while Munro's is a first-person singular speaker with all her subjective observations and uncertainties. Kosztolányi's text is brief and to the point; Munro's is longer and is framed by the invocation of the childhood memory of Steve Gauley's death. Munro's narrator contemplates the responsibility parents have for the potential death of their children, whereas Kosztolányi's refrains from any such commentary. He is only interested in the bare facts and the consequences, and drawing conclusions is left to the reader. Put in the context of drama, Munro's narrative is in a sense similar to Shakespeare with its complex storytelling, Kosztolányi's plotline is closer to Sophocles, with a much denser text. Comparing these stories to drama is not as far-fetched as it might seem at first glance. As Ferenc Kiss observes about "A Holiday Swim", revealing some key aspects of the nature, depth and layers of the tragedy:

> The knowledge that a sense of guilt cannot be ruled out disproportionately intensifies the already terrible blow, elevating the story to the realm of doom dramas. Yes, the nemesis of ballads and doom dramas punishes with such absurd totality; not in order to punish the crime excessively, but in order that the protagonist may look his fate in the face in the midst of the scourge that is visited upon him, so that, against the whirlpool of punishment, he may experience the tragedy of his own fate condensed in the drama of a moment.
> [. . .]

> And when the mother also appears at the end of the story [. . .], it is no longer the son who is the primary victim, but the father and the mother, and the story ends with images of their suffering. And these images do not emphasise the unknowability of the underworld of the soul and the power of blind caprice, but the strength of a more permanent and certain, more human and very ancient attachment. The value of the parent-child, human-world relationship, expressed precisely by the magnitude of the loss felt through misfortune. (432-434)[4]

As noted earlier, Munro's text has a complex narrative technique and it also possesses a web of intra-textual ramifications. Drowning and death are alluded to in previous passages in the text, assuming significance only at the climax of the story. The boy Steve Gauley's drowning at the beginning of the narrative is coupled with the idea of the uncertainty about the reliability of recollections, and later too, at the climax, the same idea is referenced in a self-reflective act when Meg's potential death is described: "the strangely artificial style of speech and gesture, the lack of urgency, is more likely my invention" (Munro 100).

The reader also remembers other motifs in the story, having the role of foreshadowing death and tragedy. Earlier on during the car ride, the narrator and her family "saw a dead deer strapped across the front of a pickup truck" (Munro 90). Then they sang a nursery rhyme which went like this:

> *Five little ducks went out one day,*
> *Over the hills and far away.*
> *One little duck went 'Quack-quack-quack.'*
> *Four little ducks came swimming back."* (91)

4 József Szegzárdy-Csengery also sees the manifestation of destiny in the random plot twists in Kosztolányi's short stories published in the collection *Tengerszem,* in which "A Holiday Swim" appeared. See Szitár 122.

The narrator has also recalled the memory of some turkeys almost drowning at her father's farm, and later on, she and her family played "Who am I" in the car, where "Cynthia was somebody dead, and an American, and a girl" (95). At the crux of the story, these narrative elements all come together as a premonition of disaster, ominous signs of an imminent tragedy.

Kosztolányi's text relies not so much on foreshadowing and different time levels as narrative devices but instead on images and names that bring into play a Biblical network of interconnections. The hedge at which the mother first senses the ensuing tragedy on her way down to the beach is called "ördögcérnasövény" in Hungarian, which literally means "devil's thread hedge."[5] A woman on the beach, who is wearing a red scarf and is wringing her hands during the dramatic event, is called "Istenesné", incorporating the word *Isten*, that is "God." The nets and the boat that are brought to the search on the lake also reference scenes from the Bible, and when the dead boy lies sprawling on the sand, the reader pictures him taking the shape of the crucified Christ. The story's last sentence, "It wasn't three o'clock yet" (Kosztolányi 342), invokes the time of Jesus's death on the cross according to the Gospels.[6] It should be noted, however, that despite the religious symbolism used in the text, divine providence is missing from the story. In contrast, there is no particular religious imagery in Munro's text, yet the story depicts a miracle, and it is precisely this image – Meg's emergence from the water – that can be associated with baptism. The father's desperate attempt to find his son under water with his protruding fish eyes (Kosztolányi 340), suggesting a dismal metamorphosis, is sharply contrasted with Meg, whose "eyes were wide open, golden with amazement" after being miraculously saved (Munro 102).

5 Its Latin name is *Lycium*, a genus of plants whose most common form is *Lycium barbarum*.

6 I am truly indebted to the late Géza Kállay, my former professor and later colleague, for bringing to my attention the religious symbolism of "A Holiday Swim."

Kosztolányi's third-person narrator does not explain how to interpret or what to think of the plotline; the emphasis is put on the flow of events presented. In contrast, Munro's first-person narrator does not refrain from commenting on the responsibility of parents and analysing the psychological motives of the characters, thereby marking out the interpretive horizon of the story. More importantly, however, in the final analysis the two short stories merge and reinforce one another while an interaction is taking place. The reader is filled with horror and miracle.

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# Burne-Jones's Palace of Art: The *Briar Rose* Series

Éva Péteri

The story of Sleeping Beauty, or Briar Rose is, perhaps, the most frequently revisited subject in Edward Burne-Jones's art. It first appears in a series of tiles (1862-65) he designed together with his friend, William Morris as a piece of decoration for an overmantel. It depicts the narrative in nine scenes, starting with the birth and ending with the wedding of the princess. A few years later Burne-Jones was working on the theme again. In the two decades that followed he simultaneously produced a number of pictures which later became known as the *Briar Rose* series. The so-called "small" *Briar Rose* series (1870-73) consists of three pictures: *The Briar Wood*, *The Council Chamber* and *The Rose Bower*, now in the possession of The Ponce Art Museum (Museo de Arte de Ponce), Puerto Rico. At the same time, Burne-Jones started working on a larger scale series as well. This one (1870-90), which has an additional part called *The Garden Court*, was finally installed in the Saloon at Buscot Park, Oxfordshire. Between 1892 and 1895 Burne-Jones also completed three other canvases that had been abandoned earlier. These are *The Council Chamber*, now in the Delaware Art Museum, Wilmington, *The Garden Court* housed in the Bristol Museum and Art Gallery, and another *The Rose Bower*, now in the Municipal Gallery of Modern Art, Dublin. A different treatment of the topic can be seen in a late work, *Wake, Dearest!*, which is one of the roundels of Burne-Jones's *The Flower Book*, a collection of small watercolour pictures that the

painter made as "illustrations to the names of flowers" (Burne-Jones 2:118).[1] Apart from the series of tiles and *The Flower Book* roundel, the composition of the four particular scenes of the *Briar Rose* series are quite similar. The first depicts the thickly grown briar wood with the scattered bodies of the princes who have failed to break through it, their shields hanging on the branches above them. On the left, the standing figure of the fully armed prince is shown, his sword in his right hand, his shield in his left. He has just arrived to find the Briar Rose. The next picture shows the council chamber with the king fast asleep on his throne, while his counsellors are sleeping on the floor, leaning on each other. *The Garden Court* presents the maidens, who have fallen asleep while doing their work: fetching water from a fountain and weaving. In the last piece the princess can be seen sleeping on her bed, surrounded by her maidens lying on the floor, also in deep sleep. Though the depictions of the scenes are basically similar in their composition, they are intriguingly various concerning the details. A close look at them might reveal the reasons for Burne-Jones's obsession with the story, as well as suggest a new approach to the narrative.

As Elizabeth Prettejohn claims, Burne-Jones "contravenes the history painting tradition" by giving much attention to detail; to such "intricately crafted objects" as armour, musical instruments and books (243). The Briar Rose pictures are no exception. And while these objects are "depicted apparently for the sheer delight of it, since they are far more complicated than necessary" (Prettejohn 243), closer observation reveals that they serve more than to enhance the decorative quality of the images. According to Prettejohn "the ornamental richness" and decorative quality of Burne-Jones's works always have an ethical and social significance (243, 246). Burne-Jones

1 Apart from these pictures, a number of studies and smaller scale works can be found in public galleries as well as in private collections, like *The Sleeping Beauty* he gave to his daughter, Margaret Burne-Jones as a present on the occasion of her marriage to J. W. Mackail in 1888.

shared Morris's belief that "real art [is] the expression of man's happiness in his labour – an art made by the people, and for the people, as a happiness to the maker and the user" (Morris 35-36). This also means that "[t]he presence of [a work made by 'pleasurable and inventive labour'] immediately improves the world, since it is a 'happiness' or a 'joy' to the user as well as to the maker" (246).

Concerning the *Briar Rose* series as a whole two interpretations offer themselves. Some regard it as the depiction of an idealized, beautiful dream world, while others think that it is the presentation of a static, idle world that needs to be awakened. In observing the details, the incorporated 'intricately crafted objects,' a connection might be found between the two.

In the critical tradition Burne-Jones has often been regarded as an escapist dreamer (Prettejohn 233). It is well-known that he, like his friend and work mate, William Morris, did not feel at home in the sordid and materialistic nineteenth century, and turned towards art as a way of escape. His desire to retreat to an ideal dream world is expressed in his view of painting: "I mean by a picture a beautiful, romantic dream of something that never was, never will be—in a light better than any light that ever shone— in a land no one can define or remember, only desire" (in Wood *Victorian Painting* 40). His contemporary Harry Quilter's recollection echoes the painter's words:

> I remember his telling me some years ago that art was to him an enchanted world, to which [Dante Gabriel] Rossetti had given him the key, and in which he had lived ever since. And this is, I think only a slightly exaggerated expression of his point of view. He does rather pride himself on living apart, in this enchanted country, and on refusing to consider himself as belonging to England and the nineteenth century. (78)

In the case of the *Briar Rose* series there is another, more particular reason for regarding it as the presentation of an ideal dream world: Burne-Jones depicted his daughter, Margaret as Sleeping Beauty. His comment upon his decision not to complete the narrative, saying that he did "want [the story] to stop with the princess asleep" (Burne-Jones 2:195), is regarded as his dream of Margaret ever remaining a child, ever belonging to her father (Wildman and Christian 162).[2]

Taking the above claims into consideration, Christopher Wood's view of the *Briar Rose* pictures is very reasonable. He claims that "the Briar Rose is the purest expression of [the painter's private] dream world . . . Burne-Jones wanted the Sleeping Princess to dream on; he too wanted to dream on and hope that the nineteenth century would go away. This was Burne-Jones's 'beautiful romantic dream'" (*Burne-Jones* 113). Burne-Jones's self-caricature *The Artist Attempting to Join the World of Art with Disastrous Results* (1883) suggests the same interpretation. It is a series of five drawings showing first the three stages of the painter's despair gazing at the canvas with (briar) roses on it. Then he tries to join the world depicted by stepping into the picture only to "com[e] out the other side with a bump of disillusion" (Bade 8). According to Harrison and Waters the drawings "display [Burne-Jones's] despair with the world and his wish to escape from it" (144).

However, already in the nineteenth century, William Morris's poetic interpretation gives a different reading of the *Briar Rose* pictures. Morris wrote two poems, each consisting of four quatrains, to comment upon the paintings. The first is entitled "For the Briar Rose" and the four stanzas correspond to the four paintings. The poem was actually written to give a literary counterpart to the series, and accordingly the verses are inscribed on the frames of the Buscot Park paintings.

2 As Georgiana Burne-Jones adds, in the painter's opinion the "final picture must have been a dramatic one, and would not have fitted the lyrical quiet of . . . the other four" (Burne-Jones 2:195).

Andrea Wolk Rager approaches Burne-Jones's pictures with this poem in mind, and comes to the conclusion that the series might be interpreted as the "unfolding . . . quest" of the prince, who has to pass through "the symbolic realms" of "the masculine domain of war and politics" (*The Council Chamber*), "the feminine sphere of the arts" (*The Garden Court*) and "at last, beauty and love personified" (*The Rose Bower*) (446). Accordingly, the series, in her opinion, is the presentation of a need for "social, political and artistic awakening." As she argues, it "expresses [Burne-Jones's and Morris's] most deeply held ideals: the need to liberate the Victorian era from the devastation of the nineteenth century" (445). In Morris's words: to "smite this sleeping world awake" ("For the Briar Rose"). Thus, according to Wolk Rager,

> Burne-Jones deployed the fantastical dream as an epiphanic visionary mode, creating a liminal space from which to reflect back on the ills of the modern world rather than retreat from them. With the Briar Rose series, Burne-Jones sought to dramatize the struggle for personal, social, artistic, and even environmental awakening, rather than reveling in the contentment of sleepy stasis. (441)

Morris's second poem – regarded as having a "profounder meaning" according to the painter's wife, Georgiana Burne-Jones (Burne-Jones 2:204) – is "less directly related to the paintings" (Faulkner 60). It is more about Morris's personal response to the sleeping world revealed in the pictures. The poem describes this sleeping world as "the world that would not love." As Peter Faulkner claims, according to the poem this "world might well 'sleep on' unless . . . the power of Love should bring their hearts back to life, to humbly serve 'his new-wakened fair estate,' the world restored by the power of Love to its full beauty" (61). Wolk Rager

as well as Faulkner emphasize how important it was to Burne-Jones that the Buscot Park pictures be shown at the annual free Eastern exhibition held in Whitechapel, sponsored by Toynbee Hall, "an Oxford Settlement House aimed at educating the poor within this most destitute and crime-ridden of London districts" (Wolk Rager 442, Faulkner 57). Burne-Jones's "regular contributi[on] to the Whitechapel exhibitions" (Wolk Rager 442) shows that he shared Morris's social ideas. As an artist, however, he wished to promote change with the help of art and not through political agitation. Like Morris, he was waiting for the time of awakening to come, for the (re)birth of a world of love and beauty, where art is part of everyday life and is available to everyone.

Having an overview of the decorative details of the *Briar Rose* series, one finds that they are mostly related to the concepts of time and art. Concerning time, there are, most importantly, sundials and an hourglass; and concerning art we find musical instruments, books, as well as a loom. Time is, of course, of key importance in the narrative itself, since it recounts how a princess, who is foretold to die at the age of fifteen, escapes death through the redeeming spell of a hundred-year sleep. There are three literary sources that might have influenced Burne-Jones: Charles Perrault's "The Sleeping Beauty in the Wood," the Brothers Grimm's "Little Briar Rose" and Alfred Tennyson's poem "The Day-Dream." And although they present "time" in slightly different ways, there are references to the passing of time in all of them. According to Perrault, the princess "was heard to breathe softly" (52) by those about her, and she was "entertained with pleasant dreams" during her long sleep (56). In the Brothers Grimm's tale it is the briar that remains in constant motion, as it grows ever higher with the years. In Tennyson's poem the king's beard and the princess's hair are getting longer. In Burne-Jones's world, however, everything is completely still. Even the prince entering the wood lacks vitality. Bade describes him as looking "so

tired that we are not sure he will ever make it across four panels to the sleeping princess" (49), and Suzanne Fagence Cooper conjures that "[p]erhaps he too will be overwhelmed by sleep" (99).[3]

Frances Spalding describes the pictures as showing "the mute world of frozen time" (47). A close observation of the details takes us even further: time here is not just arrested. This world belongs to no time, it is as if it were dead. Both the Buscot Park and the Bristol versions of *The Garden Court* feature sundials: the first one in the background, on the left; the other in the foreground, likewise on the left, reminding the spectator of the importance of the aspect of time. Yet, none of these sundials actually shows time. As Vlitos observes there is "no shadow from the bar on the sundial's face" in the Buscot Park version, adding that "[i]n fact, the whole face is in shadow."[4] Likewise, "there are not time markings on the face of the sundial" in the Bristol picture (Gaschke).[5] The absence of time is suggested also in *The Council Chamber* panel of the Buscot Park pictures. An hourglass is depicted next to the king's throne, on the right, but "the bar on the hour glass does hide the section where the sand falls" (Vlitos). In addition, in *The Council Chamber* of the "small" series a huge poppy, which is the symbol of sleep and death, is painted into the same place, next to the throne. Vlitos draws attention also to the

3 The different versions vary at this point: in the "small" series he is definitely more determined than in the later pictures. One should also bear in mind that according to Perrault's and the brothers Grimm's account the prince is, in a way, really passive. It is not his eagerness and courage that make him succeed. He does not cut his way through the briar wood, it just opens in front of, and closes behind him. He has just arrived at the right time. From Perrault's tale even the famous kiss is missing, the princess awakens on her own accord. Tennyson's account is different. In the poem the prince is described as "break[ing] the hedge" himself. But the concept of Burne-Jones's *The Council Chamber* and *The Garden Court* was probably inspired by some of the details of Tennyson's "The Day-Dream."

4 I am grateful to Roger Vlitos, Curator of the Faringdon Collection at Buscot Park for his enthusiastic and expert help in discovering the details of the Buscot Park pictures.

5 I am also grateful to Dr Jenny Gaschke, Curator of Fine Art Pre-1900, Bristol Museum and Art Gallery for this piece of information.

intricate decoration of the floor of Briar Rose's chamber in the Buscot Park painting.[6] It depicts alternate patterns of swastikas and "four green hearts in quatrefoils" (Vlitos). These might be mere decorative elements, but according to ancient tradition, the swastika can be the symbol of good luck, immortality (Biedermann 374–75) or "eternity, or slow time" (Vlitos). The idea of immortality and eternity would make sense only in regarding the *Briar Rose* as the depiction of an ideal dream world. However, regarding the swastika together with its counterpart, the pattern of the heart-shapes, it gains a different meaning.

The pattern made of four green hearts can be related to pieces of jewellery designed by the painter, and through that to his love for his daughter, Margaret. As Gere and Munn argue, Burne-Jones had an "interest in the heart as a decorative device [as well as] a symbol of love" (151). He owned and often wore a "finger ring in silver, centering on a heart-shaped baroque pearl," and he also designed a heart-shaped "pair of green stained ivory cuff-links mounted in silver" (151). Burne-Jones's arrangement of the four hearts into the quatrefoil pattern in the painting is very similar to the gold brooch made by the goldsmiths, Child and Child, who also manufactured the cuff-links for the painter. Gere and Munn thus believe that the brooch "must have also been made to [the painter's] order" (151). They also suggest that the flower pattern thus created "may be a rebus of [Margaret Burne-Jones's] name" (151). The swastikas and quatrefoil hearts thus correspond to the aspects of time and love: together signifying the painter's eternal love for his daughter. In addition, it also bears relevance to Morris's "Another for the Briar Rose," as it expresses the speaker's wish for the restoration of love.

The decorative tiles in the princess's chamber, her casket of jewels, her crown, her nicely crafted comb and mirror, her couch set with gems and her beautifully embroidered bed-cover and pillow

6 It is the same in the picture that was given to Margaret Burne-Jones as a wedding present.

can all be taken as details referring to art, especially concerning Burne-Jones's activity as a designer of jewels, metalwork such as crowns and armour, tapestries and textiles, and – as already mentioned – even tiles. Further references to art are hidden in other details. A number of musical instruments appear in the pictures, as in many of Burne-Jones's other works as well. But whereas in the other pictures these instruments are played, suggesting harmony both in its musical as well as in its emotional sense, the musical instruments of the *Briar Rose* series are silent. It comes, of course, naturally from the fact that the players are all asleep. However, this world, as Spalding has put it, is not just silent, it is mute. On closer observation one can realize that some of the musical instruments depicted are impaired. The psaltery in the background of the Buscot Park *The Council Chamber* is overgrown with briar, and the ones in *The Rose Bower* paintings are all shown with broken strings. Thus, the instruments unsuitable to perform music with are similar to the instruments that cannot show time. At the same time, the fact that Burne-Jones painted musical instruments into all the pictures except *The Briar Wood* suggests that he wished to emphasize that art is, or rather used to be, present all over in the castle. Without art there is no wisdom in counselling (*The Council Chamber*), no meaningful work (*The Garden Court*), and no beauty and love (*The Rose Bower*).

The huge loom occupying half of *The Garden Court* pictures' space is a further reference to art.[7] It seems to be uninjured, but its stillness, with the maiden leaning on it in profound sleep, immediately strikes the spectator. "The . . . shuttle lieth still," as Morris described it in his "For the Briar Rose," and the bell of awakening above at the top stands in silent stasis. Furthermore, all *The Council Chamber* paintings feature books. No wonder, as this place is dedicated to knowledge and conferring ideas. At the same time, a book was regarded by Burne-Jones also as a work of art.

7 Faulkner actually refers to the loom as "the symbol of creativity for Morris" (60).

Together with William Morris, he made a number of wonderful calligraphic books, and later, in the 1890s he worked closely with Morris in his famous Kelmscott Press producing some of the most beautiful books in the world. Besides the books, in the Buscot Park *The Council Chamber*, a nicely inscribed scroll that looks "like Kufic script—legible in parts but not translatable" (Vlitos) is put into the hands of the sleeping king. This scroll, as well as the camels depicted on the cover of the king's throne and the crescent moon over the head of Sleeping Beauty, are suggestive of the Orient (Vlitos): an exotic, bright and remote world.

The details listed above do not stem from any of the written sources: these are all added by the painter himself. Their decorative beauty as well as their referential meaning suggest that he might have associated the Princess's enchanted palace with the Palace of Art. It is, indeed, a beautiful, ideal world anyone would gladly retreat to. At the same time, this world of art, as the details reveal, is paralysed, almost dead. Burne-Jones's entrancing depiction of it might be regarded as a step towards its wakening.

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# Moving between Six Languages: About an Online Methodological Dictionary

Éva Szabó

The present paper aims to throw light on the process of compiling an online methodological dictionary, the *Hatnyelvű digitális metodikai szótár*. We, the authors, have called it a dictionary among ourselves, hence the name, though we have been aware that it is rather an encyclopedia of important methodological terms. The paper also aims to inform the readers about the most important features of the dictionary, and to provide guidance on how to use it effectively.

The information in the paper is provided in the form of answers to nine questions, each addressing a core aspect of the dictionary. These are the following:

1) WHAT is it?
2) WHO made it?
3) WHERE to find it?
4) WHY such a dictionary?
5) WHO is it for?
6) WHAT is in it?
7) HOW was it developed?
8) HOW to use it?
9) WHAT to change in it in the future?

## 1. WHAT is it?

It is an online dictionary that was first intended to include methodological terms related primarily to lesson planning,

but as it evolved, we found it useful to widen its scope and to include a much wider range of terms, even some that fall in the area of general pedagogy. The dictionary was compiled between November 2014 and September 2015 within the framework of the smaller project *Tanórák tervezése*, which was part of a larger project named *TÁMOP 4.1.2.B.2-13/1-2013-0007 Országos koordinációval a pedagógusképzés megújításáért*[1], and was coordinated by the ELTE BTK Szakmódszertani Központ. The terms of the dictionary are listed and explained in six languages, which are the following (in alphabetical order): English, French, German, Hungarian, Italian, and Spanish.

When introducing the dictionary, it has to be noted that we worked under several constraints. First of all, the dictionary was only one of the several documents created within the framework of the project *Tanórák tervezése*. Due to this and the limited amount of time, funding and people available for the work, the final product is far from fully exhaustive. With its 126 terms and explanations, it is rather a 'pocket dictionary'.

## 2. WHO made it?

The dictionary was edited by Krisztina Laczkó and Éva Szabó, and it was written by a team of teacher trainers and teachers of one of the five foreign languages appearing in the dictionary as well as teachers of Hungarian language and literature. The members of the team were Ágnes Antalné Szabó, Kata Baditzné Pálvölgyi, Péter Balázs-Piri, Csaba Debreczeni, Orsolya Kálmán, Máté Kovács, Eszter Kránicz, Judit Raátz, Gábor Salusinszky and Éva Szabó. For the names of the language editors, consultants and technical experts see Table 1.

1 Project funded by an EU grant for the coordination of teacher training in Hungary

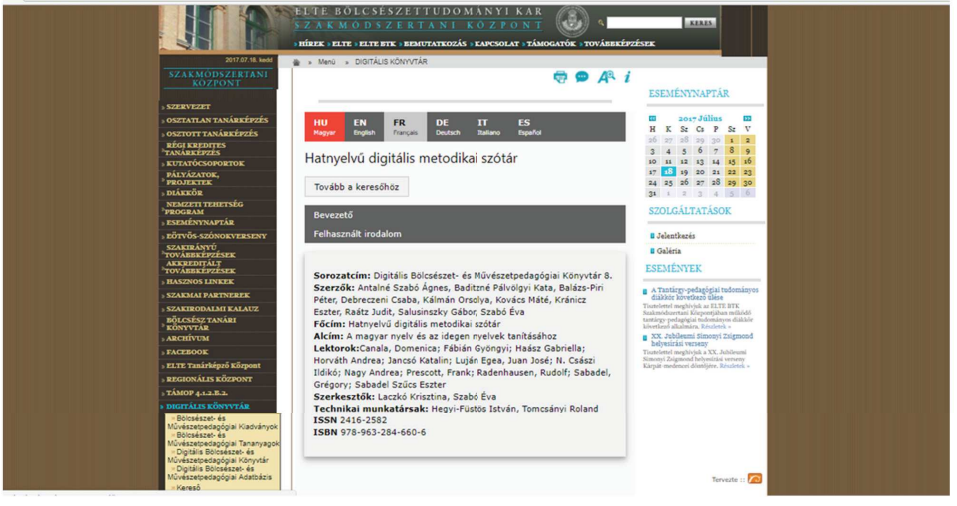


Fig. 1. The cover page of the online methodological dictionary

## 3. WHERE to find it?

The dictionary can be found as a separate page on the website of the ELTE BTK Szakmódszertani Központ as part of the 'Digitális Bölcsészet- és Művészetpedagógiai Könyvtár' in 'Digitális Könyvtár' at http://metodika.btk.elte.hu/6msz. It can be accessed by opening the website of the ELTE BTK Methodology Centre (https://metodika.btk.elte.hu/), scrolling down the left-hand menu and clicking on 'Digitális Könyvtár', then again scrolling down the left-hand menu and clicking on 'Digitális Bölcsészet- és Művészetpedagógiai Könyvtár'. When scrolling down the page, the Hungarian title of the dictionary *Hatnyelvű digitális metodikai szótár* appears at the bottom. After the last clicking, the user arrives at the cover page (see Figure 1). It is also possible to find the dictionary by googling *Hatnyelvű digitális metodikai szótár*.

## 4. WHY such a dictionary?

In line with the focus of the project *Tanórák tervezése* our original intention was to write a dictionary that gives some guidance

to teachers on the most important elements of lesson planning, and helps them with the language required for writing up their plans in the foreign language they teach. However, as we started out with the first list of terms and the dictionary began to take shape, we realized that its scope might become much wider than we had initially intended it to be. Instead of insisting on our original plans, we decided to let the dictionary lead us, and reconsidered the framework within which we wanted to work. As a result, we agreed on extending the circle of terms and to include a wider range of methodological terms that might prove useful in the actual thinking process of creating and evaluating lesson plans. This meant that beyond providing the traditional 'lesson plan language', such as *pairwork, mingling activity, or presentation,* we also included activities and task types, and focussed on general pedagogical terms, such as *adaptive pedagogy, or learning portfolio*, that underlie teachers' planning activity and are also appropriate for raising their awareness of what to consider when planning their lessons, and assessing them.

Another aim was to provide the equivalents of the terms in the six different languages, thus help trainee teachers 'move between six languages' and overcome the difficulties when translating these terms. We hoped that this kind of help would be useful, as many of us found that some of our students struggle with the professional language of teachers. That is, they might know a term in Hungarian, but they may not easily find its equivalent in a foreign language. The opposite also happens very often when students regularly use a term in a foreign language but they do not know how to say it in Hungarian, or in a different foreign language.

A final, but very important aim of ours was to share the knowledge specific to the methodology of the individual languages, thus enrich each other's 'classroom activity culture'. We felt that by providing the description of a wide range of methodological and pedagogical terms, we reinforce and reactivate teachers' and trainee

teachers' knowledge, as well as give them some new teaching tips, thus contribute to the success of planning their lessons.

## 5. WHO is it for?

It follows from the aims mentioned above that we had several potential users in mind. First of all, we considered our students and trainee teachers studying to become teachers of Hungarian language and literature, Hungarian as a foreign language, or teachers of English, French, German, Italian or Spanish. We felt that the dictionary might be a useful collection of terms for them that helps create their core professional vocabulary, and might serve as a solid basis for their teaching repertoire. At the same time, we hoped that teachers and teacher trainers would also find the dictionary a useful tool for updating their methodological knowledge, as well as reflecting on and, perhaps, reshaping their approach to planning and teaching. Finally, the dictionary might be helpful for anyone who is interested in foreign language teaching or teaching Hungarian literature or language to learners at Hungarian schools.

## 6. WHAT is in it?

After considering our aims and our target audience, we decided to include terms falling into four large fields of methodology. These are as follows:

i. important general pedagogical terms (e.g. *cooperative learning*)
ii. tasks and teaching techniques used in Hungarian and foreign language teaching (e.g. *running dictation*)
iii. terms related to lesson planning and classroom activities (e.g. *groupwork*, *checking understanding*)
iv. basic methodological terms related to foreign language teaching (e.g. *language activities*)

To further refine the grouping of terms, we arranged the terms in eight large categories in order to make category search possible. The eight categories are the following:

1) Planning learning (*learning outcome*)
2) Managing learning (*error correction*)
3) Assessing learning (*self-assessment*)
4) Workmodes (*groupwork*)
5) Methods (*brainstorming*)
6) Teaching activities, teaching techniques (*blackboard bingo*)
7) Pedagogical approach (*adaptive pedagogy*)
8) Learner characteristics (*learning styles*)

Assigning the terms to the eight categories was, in fact, quite difficult. Even though we tried to assign each term to one category only, in some cases it was impossible to do so due to the interrelated nature of the categories, and the areas of teaching in general.

## 7. HOW was it developed?

In order to compile the first list of core terms without leaving out any that is part of our core professional language, we consulted six works. The first one was *How to Teach English* by Harmer, which is a comprehensive guide for beginner teachers and has a glossary of basic terms at the back of the book, all related to the fundamental concepts of teaching English as a foreign language. As Harmer points out it is a, "glossary to help new teachers through parts of the mighty jargon swamp that our profession generates just like any other" (9-10).

The second work was Thornbury's *An A to Z of ELT: A Dictionary of Terms and Concepts*, which is a practical guide for teachers and teacher trainers and provides an extensive list of,

"specialized *language* … called *jargon* by outsiders, but *terminology* by those who use it" (vi), that is, the "*discourse* of any particular group of professionals" (vi). As Thornbury claims, the aim of his dictionary is to contribute to the training of teachers by helping them become comfortable with speaking the professional language and become members of the discourse community of teachers.

The third work we consulted was the "Fogalomtár" that is, the thesaurus in *Útmutató a Pedagógusok Minősítő Rendszeréhez* (151-163), which is the official online guide for teachers wishing to participate in the programme to record teachers' professional achievement in Hungary, and which contains and defines all the core terms of planning and teaching.

The fourth work to draw on was "Az Oktatás Stratégiái és Módszerei" by Falus in *Didaktika* (243-296), which is a comprehensive work on all important areas of teaching, and proved especially useful for identifying and explaining teaching methods. Finally, for some of the teaching techniques and classroom activity types that we judged essential to include, we consulted Klippel's *Keep Talking* and Antalné Szabó and Raátz's *Beszéd és Írás*, both of which are resource books of communicative classroom activities.

Later on, as we realized that beyond providing the lesson planning language, we also wanted to include a wider variety of classroom activities and certain clues for teachers to help then reflect on their lessons, the scope of the dictionary was extended, and we started using a much wider range of works and websites. Among the ones that we often referred to were Harmer's *The Practice of English Language Teaching*, Scrivener's *Learning Teaching* and Ur's *A Course in English Language Teaching*, which are comprehensive guides for beginner teachers on how to teach English, and which we used as sources to formulate the precise definitions. For more teaching techniques and classroom activity ideas, we often used Bárdossy

et al.'s *A Kritikai Gondolkodás Fejlesztése*, Gedeon et al.'s *165 Ötlet - Módszertani Ötletgyűjtemény Nyelvtanárok Számára*, and Szesztay's *Az én csoportom*. For basic concepts of foreign language teaching we consulted the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment.*

Within the dictionary, at the end of each explanation we referred to the source or the sources we used from the relevant literature, and we hoped that this would be useful for users of the dictionary in their future work, studies, and research as well. In order to find out what the dictionary entries look like, see Table 1 for an example entry.

Table 1
*Find Someone Who …* in Six Languages

**Find someone who … in English**

Students receive a handout with statements starting with 'Find someone who...', and ending in different ways, for example, ... who spent their summer holidays by the sea; ... likes cats; ... does sports every week, and so on. Students go around the room and try to find someone who will answer 'yes' to one of the questions. In order to find someone, they need to ask each other. When they have found someone who says 'yes' to a question, they note down their name and go on to question someone else. When they have all found at least one name for each statement or when some of the students in the group have found a name for each statement, the teacher stops the game and the students share some of the things they have learnt about each other. (Klippel 54-55, Ur and Wright 27)

**Találj valakit, aki...! in Hungarian**

A tanulók kapnak egy feladatlapot, melyen „Találj valakit, aki ...." kezdetű mondatok vannak. Például: ...nyáron a tengernél nyaralt. ...szereti a macskákat. ...hetente sportol, stb. A feladatlapjaikkal körbejárnak, és megpróbálnak találni valakit, akire igaz valamelyik állítás. Ehhez kérdéseket tesznek fel egymásnak. Ha valamelyik társuktól igenlő választ kapnak, akkor annak a társuknak a nevét leírják a feladatlapjukra az állítás mellé. Ha minden állításhoz találtak egy nevet (vagy a csoportból már többen is találtak nevet az összes állítás mellé), a tanár

leállítja a játékot, és a tanulók beszámolnak egymásnak néhány dologról, amit a játék során egymásról megtudtak. (Klippel 54-55, Ur and Wright 27) Translation by Éva Szabó

**Trouver quelqu'un qui… in French**
Chaque apprenant reçoit une feuille avec des phrases commençant par « Trouve quelqu'un qui… ». P. ex. « ... qui a passé ses vacances au bord de la mer », « … qui aime les chats », « … qui fait du sport toutes les semaines », etc. Les apprenants font un tour, questionnent les autres et essaient de trouver quelqu'un pour qui l'une des affirmations est valable. Pour recevoir des informations, ils posent des questions. Lorsque l'affirmation s'avère valable pour quelqu'un, ils marquent son nom sur la feuille. Quand chacun des apprenants (ou plusieurs d'entre eux) a réussi à trouver un nom pour chaque affirmation, l'enseignant arrête le jeu et les apprenants partagent les informations les uns avec les autres (Klippel 54-55, Ur and Wright 27) Translation by Máté Kovács

**Finde jemanden, der… in German**
Die Lernenden bekommen ein Blatt, auf das Sätze mit dem Anfang "Finde jemanden, der..." stehen. Z. B.: "… im Sommer am Meer Urlaub gemacht hat", "… Katzen liebt", "… wöchentlich Sport treibt" usw. Die Lernenden bewegen sich im Klassenraum und versuchen jemanden zu finden, auf den die eine Aussage zutrifft. Um das zu erreichen stellen sie einander die Fragen. Wenn sie jemanden finden, schreiben sie den Namen dieser Person neben die Aussage. Wenn zu jeder Aussage zumindest ein Namen gefunden wurde (oder schon mehrere Lernende einen Namen zu jeder Aussage gefunden haben), beendet die Lehrperson das Spiel und die Lernenden berichten über die Informationen, die sie über einander erfahren haben. (Klippel 54-55, Ur and Wright 27) Translation by Eszter Kránicz

**Trova qualcuno che …! in Italian**
Gli studenti ricevono un foglio di lavoro che contiene delle frasi che iniziano con "Trova qualcuno che..." Per esempio: ... in estate è andato al mare., ... ha animali a casa., ... fa sport regolarmente., ecc. Con il foglio in mano gli studenti girano per la classe e fanno delle domande ai compagni e cercano di trovare delle persone che rispondono di sì alle singole domande. In questo caso scrivono il nome del compagno accanto all'affermazione in questione. Quando hanno trovato un nome per ogni affermazione, l'insegnante ferma il gioco e gli studenti si raccontano che cosa hanno appena saputo degli altri compagni. (Klippel 54-55, Ur and Wright 27) Translation by Csaba Debreczeni

**Busca a alguien... in Spanish**
Los alumnos reciben una hoja con frases que empiezan de la siguiente forma: Busca a alguien.... Por ejemplo: ...que haya veraneado junto al mar .... a quien le gusten los gatos... que haga deporte cada semana... etc. Los alumnos circulan e intentan encontrar a alguien que se corresponda con el perfil buscado en la frase. Para eso se hacen preguntas. Si reciben una respuesta afirmativa, marcan el nombre del compañero de la respuesta afirmativa junto a la frase. Si encuentran un nombre para cada frase (o si en el grupo ya varios han encontrado nombres para cada frase), el profesor para el juego y los alumnos comentan cosas que llegaron a saber de sus compañeros a lo largo del juego. (Klippel 54-55, Ur and Wright 27)
Translation by Kata Baditzné Pálvölgyi

## 8. HOW to use it?

The most important feature of the dictionary is that it is possible to 'move between the six languages', that is, change from one language to another at any point of the search. For example, the cover page that first appears on the website of the ELTE BTK Methodology Centre (ELTE BTK Szakmódszertani Központ) is in Hungarian (see Figure 1), but it is possible to change the language of the cover page on the language menu at the top of the page. The same can be done when one is searching within the dictionary; with the help of the language menu at the top of the page or above the individual entries, it is always possible to change for a different language and check out the same information in that one, too.

When in the search options, it is possible to search in three different ways. The first one is when one does not choose a particular category and leaves the 'Category' box in the default option, which is 'All categories' (see Figure 2). In this case all the terms of the dictionary are listed in alphabetical order in the chosen language (see Figure 2 and Figure 3 for the default page of searching within all categories in English and in French).

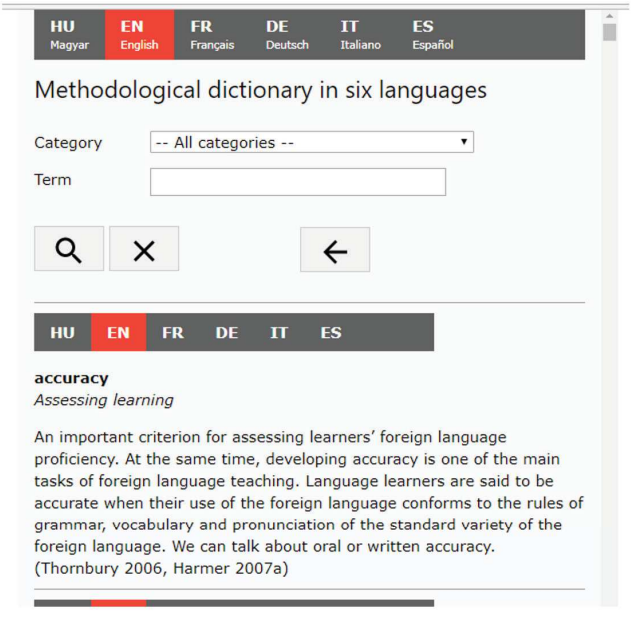


Fig. 2. First page for search option in English: All terms listed in alphabetical order

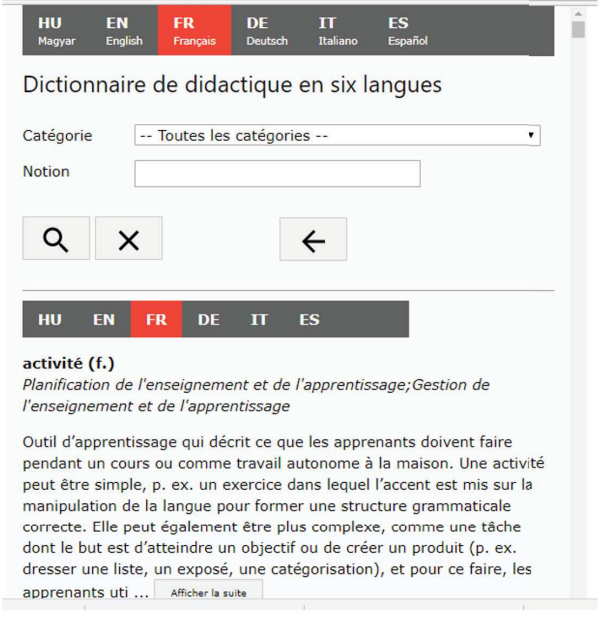


Fig. 3. First page for search option in French: All terms listed in alphabetical order

The second way is searching for all terms within one of the eight categories of the dictionary. In this case one needs to click on the little arrow in the 'Category' box, then choose the category from the roll-down menu. After clicking on the search icon, a little magnifier, all the terms within that category appear in alphabetical order in the chosen language. For an example see Figure 4, which shows when the category search is set to 'Workmodes'.

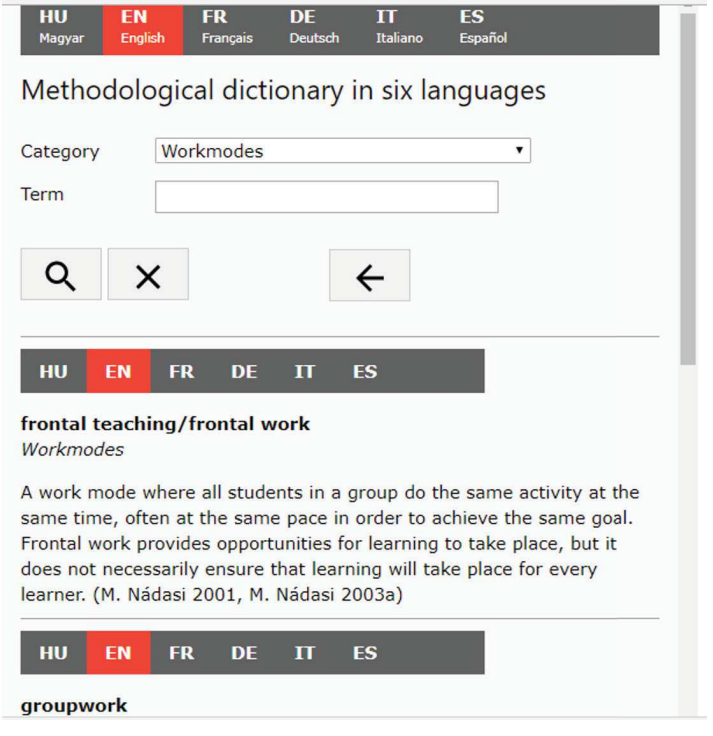


Fig. 4. Search for category – terms belonging to 'workmodes' listed in alphabetical order

The third way is searching for a particular term. If, for example, one wants to see the meaning of 'cooperative learning', the term has to be entered into the 'Term' box, and after clicking on the search icon, the term and its meaning will appear (see Figure 5).

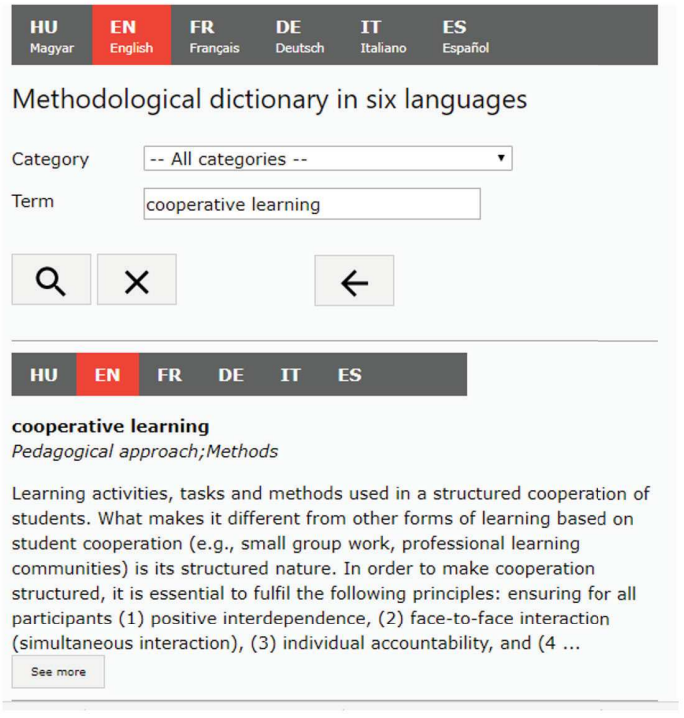


Fig. 5. Search for a particular term

## 9. WHAT to change in it in the future?

We have been using the dictionary for more than three years and have experienced many of its advantages and certain disadvantages. These have been pointed out by our students, too, who gave us feedback on how they would like to use it more effi ciently. As our aim is to improve the ways in which the dictionary can be used, we hope that we will have a chance to modify some of its features in the future.

One of the most important changes to implement is to make the search more sensitive. At present, one can only search for terms that are the exact names of the dictionary entries, but it is not possible to fi nd parts of the name of a dictionary entry. For example, the term 'cooperative learning' is a separate entry, but

'cooperative activities' is not a dictionary entry. If someone wants to find the latter, the dictionary will not yield anything. Making the search more sensitive by changing it in such a way that the search results would include all terms which have either the word 'cooperative' or 'activities' would be very important. Similarly, it would also be useful if the search results included all the terms that have similar forms of words in them. For example, if one wants to find the term 'cooperative activities', the search would yield all the terms that have the same stem as 'cooperative' or 'activities', such as 'cooperation', 'cooperate', and 'activity'.

Another important change that would be needed is to enable searches within all the text of the explanations. For example, the term 'warmer' is not listed as a separate entry in the dictionary; it is part of the explanation of the term 'lesson stages' and cannot be found if one wants to search for it, which is a serious problem now. A third aspect to reconsider would be the eight categories mentioned above. They would need to be revised, new categories might need to be added, some of the old categories might need to be merged, or some of the category names might be changed. This seems to be the most difficult job to do, as we have been working on the categories since the very beginning, and we have never been entirely happy with the final list.

Finally, while using the dictionary we have also realized that so many more terms would need to be included, though their absence is partly due to the constraints we were working under, as was mentioned in 'WHAT is it?'.

## 10. Conclusion

'Moving between six languages' meant creating a dictionary that explains important methodological and general pedagogical terms to anyone interested in teaching a foreign language – possibly

one that is among the six languages of the dictionary. In the first place, however, it was our students – trainees on the various teacher training programmes – for whom the dictionary was compiled. While writing it, we were essentially concerned with providing a tool that contains all the core terms of the professional language foreign language teachers need to use actively, so that our trainees can become members of the professional discourse community with a substantial amount of language confidence.

This tool was also meant to foster teachers' and trainee teachers' autonomy by giving them a chance to find out how a foreign language or their mother tongue expresses a concept that is known to them in a different language. We also hoped that their autonomy will be aided by their using the dictionary as a checklist for assessing their own teaching activity.

Finally, it was our aim to provide a forum where the different language teaching cultures can inform and enrich each other by sharing core activities belonging to the methodological repertoire of one language, but missing from another one. We hope that despite some of the difficulties one might experience when using it, the dictionary will be a useful aid for many.

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# Gender-related Differences in Performing a Test-task in Academic Writing: Insights from Performance Data on an Argumentative Essay Task

Gyula Tankó

## 1. Introduction

An extensive body of research on gender differences in a variety of trait types has been generated since Lakoff formulated her much referenced and discussed claim that female language users have a distinctive speech that they share with other powerless or devalued groups. Her work, albeit not the first on the topic, is regarded by many as the publication that launched language and gender research (Bucholt 121). Hundreds of research studies exploring gender differences have been published since then with as many as 50 to 70 new articles per week recorded from the mid-1990s, and the findings of many of these studies have been successfully replicated and have acquired scientifically irrefutable status (Ellis et al. xi). The question that may arise relates to what justifies the research interest in this topic. As is the case with any critically oriented research, understanding the processes that underlie gendered language use allows for the making of informed and appropriate decisions that can enhance, reduce or terminate them.

Among the studies investigating gender differences (see Section 2), some have focused on the effect of gender on written language performance. The majority of these studies originate from the Western world and relate to the English language. The findings are complex and occasionally inconsistent, but they do show that the writing results of female writers are deemed to be superior to those of male writers from the early stages of education

until young adulthood. By the end of the secondary school these differences diminish, and there is occasional evidence that adult male writers can even outperform their female peers. However, studies investigating the relationship between gender differences and writing performance at university level are scarce in general, and what is available does not allow for firm generalisations. Moreover, such research is entirely absent in the Hungarian tertiary educational context.

The aim of this study is to investigate the relationship between EFL students' gender and their performance on an academic English writing test task in the Hungarian tertiary education context. It presents an overview of English language focused international research evidence on the effect of gender on writing skills available from primarily the tertiary level of the education system. This review is intentionally not a research issue focused review typical of a research article but a much broader one. One of the reasons for this is that when the paper was presented at the SEAS 130 conference, it became evident from the reaction of a number of participants that they were unfamiliar with the research body investigating the relationship between gender and (academic) writing. Given that they are likely to be the primary readership of this article, the review is intended to address a very important knowledge gap and should be read primarily as such. The second reason is that the kind of analysis or even similar as the one reported in this study has not been conducted to the best of my knowledge, so there is no literature to review in order to determine gaps, problems, or simply to provide evidence that this study continues a specific research tradition. The relationship between academic writing and gender has been investigated, and the outcomes are addressed in the general overview of the literature that follows. Furthermore, this research fits into the available body of literature and fills a gap.

Following the broad theoretical review, the research article outlines the study conducted with the participation of two first-year English major BA university student cohorts. The results confirm the findings of gender and writing performance related studies in general, but at the same time they raise and answer a few questions that may inform writing assessment in general and the assessment of academic written prose in particular.

## 2. Review of the Gender Differences in Written Language Performance

In order to explore the magnitude of research interest in gender-based language behaviour in general and in writing production related gender-based language behaviour in particular, the following sections present an overview of the relevant research output. Section 2.1 presents a summary of gender differences recorded in connection with written production in general. Section 2.2 outlines the general findings yielded concerning gender differences by corpus-based studies of written production. Focusing more on gender differences in written language performance in the education domain, Section 2.3 reviews research conducted primarily in the university setting. The trends that emerge and the gaps that become visible are informative.

### *2.1 A Broad View of Gender Differences in Written Language Performance*

Ellis et al. undertook the laborious task to collect in a volume as much research evidence as they could locate worldwide on gender differences that hold across cultures and are consistent over time. The volume contains references to about 18,000 studies, some of which were published as early as the second half of the nineteenth century. However, the authors stated that about twice as many publications as are referenced in their volume may have not been included. They

explained their motivation for the ambitious undertaking by the distinct attention humans devote to gender on a daily basis, by the need to understand the nature of the sexual differentiation process in order to more appropriately control it, and by the dangers posed by intentional or inadvertent biases inherent in the selective referencing of research evidence in smaller studies that cannot provide a complete coverage of gender-related differences.

The volume features findings relevant for gender differences in written performance in three of its chapters. In terms of literacy in general, most research on children and adolescents showed that female persons were more literate than male ones, but by adulthood males succeeded in reaching and even surpassing females in reading and writing ability. Corroborating this, most studies focusing specifically on writing reported that female persons were better writers than male ones until full adulthood when the reverse was found to be the case. More male persons than women, however, were found to have reading disabilities and problems with learning to read. Given that reading fluency has a strong relationship with written performance (e.g. Williams and Larkin 145), the reading problems male persons were recorded to encounter during the early phases of their education most likely negatively impacted their written production.

Furthermore, most studies found that male persons were more confident academic writers than female ones and used more judgemental adjectives (e.g. *serious* + N, *egocentric* + N). Female persons, on the other hand, were reported to communicate more in writing and to use more qualifying words (e.g. *generally*) and phrases (e.g. *for the most part*) than their male counterparts. Finally, all the studies included in the volume that investigated whether a writer's gender could be correctly determined based solely on writing style showed that the judges guessed the writer's gender with high levels of accuracy. This provided evidence for the existence of male-typical and female-typical writing styles.

Whereas the volume compiled by Ellis et al. is a most comprehensive scientific repository, its weaknesses derive from its strengths. As the authors themselves noted, although they aimed for a complete coverage of each aspect of gender difference, they were unable to include in their work all the research available. Furthermore, focusing on the whole comes at the expense of not being able to devote due attention to the specifics. As a result, while the volume provides some information about some seemingly scientifically irrefutable findings about gender differences in writing performance, it must be followed up with a review of additional relevant research studies on writing for a better understanding of gender differences specific to writing performance.

*2.2 Corpus Linguistic Studies on Written Language Performance*

The advent of corpus linguistics made possible the systematic and unbiased observation of language behaviour which, in addition to lexicographers, educational materials designers, and language testers, also profited scholars of discourse. Their corpus driven, large scale and analytical software assisted investigations yielded valuable insights into gender differences in written language performance.

In a study on demographic dialect, Biber et al. (*Corpus Ling* 215) analysed a corpus of 276 personal letters written over the span of four centuries. They created four sub-corpora based on the intended reader's gender (i.e. male writing to female/male and female to female/male). Although some of their findings vary with intended reader gender and century, consistent differences between the language used by male and female persons were found in terms of types of pronouns, verbs, noun phrases, clauses, word length, and vocabulary. Whereas the texts written by male persons were more informative (e.g. contained more nouns, longer words, and more varied vocabulary), those written by women were more involved

(e.g. more pronouns, present- and past-tense verbs). Although the researchers do not comment on this, it may well be the case that the texts studied reflect the effect of socially assigned roles. These findings, however, were to be soon confirmed in a study of British written texts.

Koppel et al. developed an automated text categorization technique which allows for the identification of the gender of an author with approximately 80 per cent accuracy based on lexical and syntactic textual features (405). Argamon et al. used this technique and examined the differences between texts written by male and female authors. The texts were extracted from the British National Corpus and represented a range of genres. The researchers identified simple lexical and syntactic features that were significantly different according to gender in both fiction and non-fiction texts. Their findings confirmed those of Biber et al.: The language used by male writers was characterised by more informational features (e.g. more determiners, common nouns, noun specifiers, quantification, and classification) whereas the language of female writers was more involved (e.g. more use of first and second person pronouns, present-tense verbs). The researchers also reported that there was a correlation between female–male and fiction–non-fiction differences, which showed that the gender traits were preserved across genres. These findings prompt that the effect of social role assignment on the content and characteristic features of texts written by female and male writers does not hold. In other words, women do employ a more involved style because they use writing for phatic communication.

In addition to lexical and syntactic aspects, corpus studies also make possible the investigation of the content of communication. The research conducted by Newman et al. was a large scale, corpus based discourse analytical investigation of gender differences in language use. The researchers analysed a corpus of approximately

45,700,000 words of written and transcribed texts using a text analysis program that differentiated 54 language dimensions. The corpus was compiled based on studies conducted in the United States, New Zealand, and the United Kingdom between 1980 and 2002. Female persons were found to use the English language to discuss people and their actions, and to communicate internal processes such as doubts. This was reflected in the words and grammar (e.g. significantly more verbs in present and past tense) that they used. Male writers were found to use language to refer to external events, objects, and processes. This, again, was reflected in the words they used; for example, their texts featured significantly more long words. The researchers highlighted that gender differences in language use were prevalent in the texts which were constructed with little language use constraints. This implies that the more formalised and conventional the language use situation, as is the case with academic writing, the fewer gender differences can be expected.

The review of the body of literature that investigated gender differences in written production in general terms shows that female writers communicate more in writing and are at an advantage before adulthood concerning writing abilities. They tend to produce texts that are more involved, whose language is more hesitant, and which thematically target people and internal psychological processes. Contrarily, male writers seem to be at first disadvantaged and are only able to catch up with female writers in adulthood. They write texts that are more informative and that discuss external events, objects, and processes by means of quantification and classification. Their written output seems to be more referential in nature rather than expressive (see Kinneavy's taxonomy 63). Furthermore, evidence was found for the existence of distinct gender-specific writing styles that remain constant across genres.

Although the above summarised insights are informative, only few findings are reported by these studies about gender

differences in academic writing, which is the type of writing in focus in the current investigation. Male persons emerge as more confident academic writers who tend to engage in evaluative language use more frequently. Additionally, the writing context seems to have a direct effect on the extent to which gender differences manifest themselves in written discourse. Such differences seem to be more emphatically present in texts constructed with little language use constraints. Therefore, they can be expected to be less pronounced in academic writing, which is a highly regulated form of writing taught and practised in educational institutions. So as to obtain a fine-grained understanding of gender differences in writing produced in the educational domain, the next section presents a review of research studies conducted in various educational settings.

### *2.3 Gender Differences in Written Language Production in University Settings*

Research studies have investigated the impact of gender on English-language writing primarily for educational (e.g. Pajares, Miller and Johnson), assessment (e.g. Peterson and Kennedy), and language policy (e.g. Browne) purposes. A review of specific research studies conducted in a variety of educational research settings reveals further specifically writing ability related gender difference findings. This section, however, discusses only relevant research output from the university setting.

Rubin and Greene subjected college students' writing to lexical, syntactic and text level analyses to examine whether male and female writing styles differed. They collected two types of texts: expressive compositions written to an intimate audience and argumentative compositions written to a distant audience. In spite of the fact that the researchers repeatedly state in their article that the writing of female and male students is more similar than different, a close reading of their findings concerning argumentative

texts, that is the texts that students most frequently write during their studies, shows a different outcome. Female students tended to acknowledge the legitimacy of opposing concerns more readily and because of this the researchers stated that their writing was less confrontational and more affiliative than men's. Furthermore, male students used very few hedges (e.g. might, could) whereas female students used several hedges and expressions of tentativeness in their formal argumentative writing. This is in harmony with the summary provided by Ellis et al. about female writers being less assertive.

The research study conducted by Martin provides further indirectly obtained corroborative evidence. She investigated the emotions and mental imagery for examination and neutral words among 201 female and male undergraduate students from the University of Oxford relative to how far or close they were to their next examinations. She found that female students were significantly more anxious than male students because of the impending examinations and grading. Similarly, the imagery for examination words was found to be higher when female students were close to the examinations. As an explanation, Martin proposed a tentative cause-effect relationship that implicates academic presentation style: "It is possible that the greater anxiety and imagery concerning examinations and grading which were found among female students underlie a tendency for female students to exhibit an academic style in written or spoken work which is more cautious and less confident than that of male students" (483).

However, Francis et al. ("An Analysis" 324; "University Lecturers" 363) claim that university students do not have gender-specific writing styles. Francis et al. ("An Analysis") investigated undergraduate history students' writing at London universities to determine the effect of gender on writing style. They analysed the tone of the texts, using the sentence as the unit of analysis and

categorising each sentence as bold, tentative or evaluative, or as the subcategories of these. The research was motivated by the realisation that in spite of blind marking, distinct gendered patterns could be identified in achievement figures in undergraduate examinations. It was found that although male students adopted a bold style more frequently than female ones, overall there were more similarities in the writing style of males and females than differences. The researchers argued that examiners rewarded the type of academic writing style that was free of gender traits and was characterised by a cautious and considered tone. Both male and female students learnt to adopt this cautious academic writing style. This finding supports Newman et al.'s observation that the more constrained the language use situation was, the less prevalent gender differences in language use became.

The adoption of different gendered writing styles by male and female students was further researched by Francis et al. ("University Lecturers") from the point of view of how lecturers perceived the relationship between gender and undergraduate writing. They found that most lecturers were unable to correctly identify the authors' gender based only on their writing. However, an analysis of the discourse the lecturers produced during their gender identification attempts revealed that they held stereotypical views of male and female students that reflected perceptions predominant in society as a whole. The gender dichotomy the researchers identified was expressed in terms of abilities. Female students were described as being better at written communication, fluent, articulate, conscientious, concerned with presentation, but less confident and more indecisive. Male students were described as being more self-confident, incisive, logical and focused but less articulate, more careless, and abrupt. The researchers note that lecturers may negatively affect their students' experience and performance, and suggest that they should avoid stereotyping in

academic writing and should be cautious with assessment criteria used in higher education. This is strongly reminiscent of the cautionary statements of Pajares, Miller, and Johnson in connection with the beliefs expressed about and reinforced in third, fourth, and fifth grade children about their writing ability.

Like the research findings of Peterson and Kennedy, who found that among the sixth-graders male writers were more frequently corrected and more harshly criticised than female writers, and the findings of Jones and Myhill, who reported that the only plausible explanation for the difference between the writing scores of secondary-aged female and male writers — given that their products were found equally good — was that male writers were being under-graded (475). The next research study highlights an assessment validity problem at the university.

Morris conducted a study at a junior college in Quebec in which she compared female and male students' compositions in terms of linguistic accuracy, readability, and conformity to assignment guidelines. She found no major accuracy and readability differences between the compositions. Seeking an explanation for the higher composition scores of the female students, Morris revealed that the discrepancy was due to how female students prepared their assignments and to the evaluation grid. Namely, female students followed the assignment guidelines closely, and this was over-rewarded by the evaluation grid. Morris concluded that this called into question the validity of the assessment (236).

The review of the research on gender effect on writing performance in tertiary education shows that the perception dominating pre-university education that female students are better if less confident writers is also present at this level. However, some research studies call into question the existence of gender-specific writing style in academic writing and show that stereotyping is also exercised by teachers at university, which is detrimental to male

writers. Gender-trait-free writing in which a cautious and considered tone is used is preferred and rewarded by university teachers. Given the inconsistencies discussed, the sparse research available on the relationship between gender and academic writing at university-level in general, and the fact that no research investigating the effect of gender on the writing performance of Hungarian university students is available, further research examining the relationship between gender and academic writing is certainly warranted. This research study, therefore, aims to contribute to the existing findings by answering the following research questions:

i. Are there gender-related differences in the academic written production scores of English major students?
ii. If there are gender-related differences in the scores, what is their nature?
iii. Are there gender-related lexical and syntactic differences in the academic written production of English majors?
iv. If there are gender-related lexical and syntactic differences, what is their nature?

## 3. Methodology

To answer the research questions posed, an exploratory corpus-based investigation was designed and implemented. This section describes the participants, data collection, rating process, corpus construction, and data analysis.

### *3.1 Research Participants*

The participants were 445 first year BA English major non-native English speaker students ($N_{Female}$= 347, 78% and $N_{Male}$= 98, 22%) from a large university in Budapest, Hungary. In concurrence with similar studies and for lack of data based on which their gender identity could have determined, this investigation took into

account the participants' biological gender. The general English language proficiency of the students admitted into the BA in English programme ranged from CEFR (2018) B2 (which equals TOEFL iBT 87-109 and IELTS 5.5-6.5 scores) to C2 level (which equals TOEFL iBT 96-120 and IELTS 7.5-9.0 scores). Prior to the data collection, the students received general and academic English language training in two courses. Furthermore, they completed most of their first year content courses in English, which provided additional exposure to academic English.

*3.2 Data Collection*

The participants took a 90-minute written academic English test in two cohorts at the end of two consecutive academic years ($N_{Year 1}$=223 and $N_{Year 2}$= 222). The distribution of male and female participants in the two takes was almost identical ($N_{Female\ Year1}$= 171, 77% and $N_{Male\ Year1}$= 52, 23%; $N_{Female\ Year2}$= 176, 79% and $N_{Male\ Year2}$= 46, 21%).

The test was a high-stakes test whose completion was a prerequisite for enrolment into second year courses. It was centrally administered, no use of dictionaries was allowed, and it was compulsory for all the students enrolled in academic skills courses. As part of the test, the students wrote a short argumentative essay on a pre-set topic to avoid unwanted variance (Weigle). The task type and its generic requirements had been practised in the academic skills classes they had taken prior to the test. The same topic (i.e. "obligatory attendance of university lectures") instead of a longer prompt was administered on both occasions to avoid copying from the input text, which can occur in testing situations where substantial input is provided (e.g. Cumming et al. 37-38; Weigle and Parker 124). The task design followed standard procedures in place at the educational institution where the research was conducted. The writing task was designed by a team of item-writers based on a specification and was subjected to two moderation cycles.

*3.3 Rating Process*

The essay task was designed to measure the participants' general academic English proficiency. For the purposes of this study, academic writing is defined as "a writer-responsible, referential, often argumentative, transactional, and conventionalised type of writing" (Tankó, *Professional Writing* 11).

Each script was double-marked independently by two raters using an analytic rating scale that contained four criteria. The participants received sub-scores for Task Achievement (0-6 points – weighted criterion with such components as a topic sentence that formulates a claim, 2-3 separate relevant pieces of evidence that establish the claim, a functional concluding sentence, adherence to the length specification), Coherence and Cohesion (organisation, linking devices and punctuation used to assist the clear communication of ideas, 0-3 points), Grammar (range and accuracy, 0-3 points), and Vocabulary and Style (lexical range and accuracy, and neutral-to-formal style, 0-3 points). Participants could score totally 15 points. No rater marked their own students' work, and the rating was preceded by a benchmarking and a standardisation session. The raters could see the names of the students on the scripts and were, therefore, aware of the writer's gender. This, however, is not intended to imply that the raters made conscious gender-based decisions during rating.

*3.4 Corpus and Data Analyses*

The essays were typed up and a corpus consisting of altogether 83,161 running words was created ($N_{Subcorpus1}$= 43,923; $N_{Subcorpus2}$= 39,238). The texts in the corpus were first lemmatised and part-of-speech (POS) tagged with the Tree Tagger software (Schmid). The output was analysed with a syntactic complexity analyser software (Lu, "Automatic Analysis"; "A Corpus-based Evaluation"), which calculates 23 syntactic indices (e.g. number and mean length of

clauses and dependent clauses per sentence and T-unit; mean length of simple and complex T-units per sentence; number of coordinate phrases, complex nominals per T-unit and clause). Next, the output was also analysed with the lexical complexity analyser (Lu, "The Relationship of"), which generates 25 lexical complexity indices and 9 structure counts (e. g. verb sophistication; number of different words; lexical word, noun, verb, adjective, adverb, modifi er variation, type/token ratio). The output can be subsumed under the lexical density (LD), lexical variation (LV), and lexical sophistication (LS) categories. The data generated with the linguistic complexity software was analysed with SPSS 22.0. Because a Shapiro-Wilk test showed that neither the essay scores nor the syntactic and lexical complexity variables satisfied the conditions of normal distribution, the non-parametric Mann–Whitney U test was used to test for significant differences between the indices generated from male and female scripts. Given that non-parametric tests were used, the effect size (*r*) was calculated using the formula $r = Z / \sqrt{N}$ (Fritz et al.), and it was interpreted according to the recommendations of Cohen.

## 4. Results and Discussion

In this section, first the descriptive statistics about the scores of the participants is presented and then the results of the Mann–Whitney U tests are reported and discussed first in connection with the total score and then with the syntactic and lexical measurements.

### *4.1 Descriptive Statistics*

The descriptive statistics showed that female writers (Median = 3; Mean rank = 230.68) received higher task achievement scores than male writers (Median = 3; Mean rank = 195.81). The Mann–Whitney U value (see Table 2) was found to be statistically significant $U = 14338.5$ ($Z = -2.432$), $p < .015$, but the difference between female

and male scores was small ($r$ = - .11). This indicates that based on the scores, female writers overall performed marginally better than male writers.

Given that the task achievement criterion measured the writer's ability to produce an essay that conforms to strict structural and content specifications (i.e. the essay has a title; formulates a main claim; provides 2 or 3 separate, relevant, plausible, and not easily refuted pieces of support; and is of the specified length), this finding confirms the findings of Morris, who noted that female writers scored higher than their male peers because they followed writing task guidelines more carefully, and this was rewarded by the evaluation grid (234).

Table 1
The Argumentative Essay Scores

| | Female | Male |
|---|---|---|
| N | 347 | 98 |
| Mean | 11.15 | 10.60 |
| Median | 12 | 11 |
| Mode | 12[a] | 10[a] |
| Std. Deviation | 2.31413 | 2.43149 |
| Range | 13 | 10 |
| Minimum | 2 | 5 |
| Maximum | 15 | 15 |

[a] the distribution was multi-modal

This finding may also confirm that of Francis et al. ("University Lecturers" 365), who noted that male writers are less circumspect in writing situations. It may be the case that their bolder and more confident demeanour reported in earlier research studies in assessment situations (Ellis et al.; Francis et al. "An Analysis", "University Lecturers") disadvantages them

in their writing activities as opposed to the more mindful female writers. Although it may also have impacted the task achievement scores of the students (see Table 2), the analysis of the quality of the argumentation in the essay corpus is beyond the scope of this study (for such an analysis see Tankó and Csizér, "Individual Differences").

The task achievement score difference may in part be due to the kind of testing validity problem that Morris suggested. If male writers do not follow closely the instructions, then their non-compliant behaviour is task-relevant, and therefore the scores reflect the non-discriminatory judgements of the raters who assess the written productions based on the analytic rating scale. This would suggest that, theoretically, the validity of the assessment was not jeopardised. However, taken into consideration that the task achievement criterion was a weighted criterion, meaning that students could get or lose twice as many points on it as on any one of the remaining three criteria, those writers who adhered to it were, in Morris' words, "richly worded". This may warrant the reconsideration of the analytic scale.

Another significant difference was found between the total scores of female and male writers (Table 2). The descriptive statistics showed that female writers (Median = 12; Mean rank = 229.77) received higher total scores than male writers (Median = 11; Mean rank = 199.03). The Mann-Whitney *U* value (see Table 2) was found to be statistically significant $U = 14653.5$ ($Z = -2.110$), $p < .035$, but the difference between female and male scores was small ($r = -.10$). This finding is in accordance with the majority of previous studies, notably with those of Francis et al. ("An Analysis") who also investigated academic texts and found that in spite of blind marking, distinct gendered patterns could be identified in the students' scores; namely, female writers received higher scores.

Table 2
Significant Differences Between the Scores Obtained by Female and Male Writers

| | Gender | N | Ranks | Mann-Whitney U | Z | p |
|---|---|---|---|---|---|---|
| Task Achievement | F | 347 | 230.68 | 14338.5 | -2.432 | .015 |
| | M | 98 | 195.81 | | | |
| Total Score | F | 347 | 229.77 | 14653.5 | -2.110 | .035 |
| | M | 98 | 199.03 | | | |

Because among the four rating criteria (Task Achievement, Coherence and Cohesion, Grammar, and Vocabulary and Style) a significant difference between the scores of female and male writers was found only in the case of one criterion (Task Achievement), this sole weighted criterion must explain the significant difference in the total scores of the male and female participants. A re-analysis of the essays with syntactic and lexical analysis software was conducted to double-check the scores given by the raters. It was expected that there would be a match between the judgements of the human raters and the output of the software analysis.

*4.2 Syntactic and Lexical Complexity Analyses*

The analyses conducted with the two analytical software revealed a finer grained and arguably more precise evaluation of the lexical and syntactic quality of the student essays. Based on the Mann-Whitney U tests run to compare the syntactic and lexical indices generated for the female and male participants' scripts (see Table 3), the software revealed significant differences altogether between nine indices: one syntactic complexity index (Complex Nominals/ Clause) and eight lexical complexity indices.

Table 3
Significant Differences Between the Lexical and Syntactic Indices of Female- and Male-authored Essays

| | Gender | N | Ranks | Mann-Whitney U | Z | p | r |
|---|---|---|---|---|---|---|---|
| Complex Nominals/Clause | M | 98 | 249.39 | 14416.5 | -2.301 | .021 | -0.11 |
| | F | 347 | 215.55 | | | | |
| Verb sophistication (Type1, Type2, Type3) | M | 98 | 255.01 | 13866 | -2.796 | .005 | -0.13 |
| | F | 347 | 213.96 | | | | |
| | M | 98 | 259.63 | 13413.5 | -3.195 | .001 | -0.15 |
| | F | 347 | 212.66 | | | | |
| | M | 98 | 260.59 | 13319.5 | -3.278 | .001 | -0.16 |
| | F | 347 | 212.38 | | | | |
| Lexical Variation | M | 98 | 252.15 | 14146 | -2.542 | .011 | -0.12 |
| | F | 347 | 214.77 | | | | |
| Type/Token ratio | M | 98 | 249.46 | 14409.5 | -2.316 | .021 | -0.11 |
| | F | 347 | 215.53 | | | | |
| Verb diversity (Type1, Type2) | M | 98 | 248.04 | 14549.5 | -2.183 | .029 | -0.10 |
| | F | 347 | 215.93 | | | | |
| | M | 98 | 248.10 | 14543 | -2.189 | .029 | -0.10 |
| | F | 347 | 215.91 | | | | |
| Lexical word diversity (Adverb variation) | M | 98 | 249.70 | 14386.5 | -2.351 | .019 | -0.11 |
| | F | 347 | 215.46 | | | | |

The differences identified are small, but male writers do seem to perform significantly better syntactically in terms of the use of complex nominal structures, which are a key feature of academic prose (for a detailed discussion see Tankó, "Written Summarisation"). Moreover, regarding their lexical quality, the essays of male writers also featured more sophisticated verbs, and lexical sophistication together with varied lexis, also indicated by the higher mean type-token ratio, are another characteristic feature of high information content texts (Biber 104). The more pronounced adverb variation is also typical of academic prose. In addition to degree adverbs (Biber et al. *Longman Grammar* 205), academic prose is characterised by a high frequency and variety of linking adverbs used to mark overtly the logical relationships in academic texts (see

Leech and Svartvik; Tankó, "The Use of Adverbial" on students' problem in using them). Finally, adverbs function as metadiscourse devices in academic prose (Hyland and Tse); therefore, the presence of a variety of adverbs makes the essays written by males reproduce the features of academic prose.

It is important to note that on none of the syntactic and analytic measures did female writers score significantly higher than the male writers, and yet their final scores were significantly higher. This may be due to at least four determinants: The descriptors in the rating scales may not have been worded specifically enough to allow the raters to note these academic prose-like features and reward the writers for them. The raters themselves may not have applied the descriptors with due accuracy. This, in turn, may have been caused by insufficient rater training or by what Thorndike called "the constant error of the halo" (29). The halo effect means that the rating of one trait influences the rating of other traits. Because female writers made a good first impression by meeting the raters' scale-based expectations regarding the first, Task Achievement, criterion, this may have positively influenced the scores they received on the remaining criteria. The converse may be true for the male writers.

## 5. Conclusions

The answer to the first two research questions is that gender-related differences were identified in the academic written production scores of English major students. Female students received significantly higher task achievement and total scores for their argumentative essays. These findings echo the prevailing but occasionally contested research findings in the literature that female writers are better writers than their male peers at most stages of their education, including their tertiary education. However, in the case of this study, some doubt has been cast on the superior achievement of the female participants by the answers given to the last two research questions.

The analyses conducted with syntactic and lexical complexity software revealed that male writers significantly outperformed their female peers on one syntactic and several lexical variables, notably in the use of complex nominal phrases, sophisticated and varied lexis, and the variety of adverbs. These formal features are all characteristic of high information content texts and of academic prose. However, the study also revealed that male writers were not rewarded for these formal features of their essays.

The findings prompt a number of suggestions for academic writers, academic writing teachers and academic writing testers. First, male university students can perform as well as female writers at university when the stakes are high. Nevertheless, male university students seem to need to be trained to adhere closely to the guidelines and instructions provided for writing task and written assignments. Academic writers of both genders should be taught to write in a cautious and considered tone that is neither as tentative as the female writers' style nor as bold as the male writers' style was found to be in general in the reviewed literature. Academic writing teachers need to reward gender-trait-free academic writing style and to provide fair feedback based only on the content and quality of the student texts irrespective of the gender of the writers. They should be made aware of the existence of inadvertent stereotyping in academic writing assessment to effectively avoid it.

The results have several implications for the assessment of academic writing. For accurate measurement, such academic writing rating scales are needed that are compiled based on the findings of studies investigating academic prose. The findings in this study suggest that the weighted task achievement criterion should be split up into several criteria, each of which measures a distinct trait or feature. Possible such non-weighted criteria could be generic essay features, argumentation quality and length. Furthermore, raters must be better trained to recognise the features of academic prose and to avert the occurrence of halo effect during rating. The rating scale

descriptors could be revised so as to provide more information for raters about the key features of academic prose. Finally, examiners may consider anonymising test papers as it is done in internationally administered high stakes examinations.

As mentioned in the discussion part, one limitation of this study is the lack of information on the quality of the arguments. Given that this feature of the essays contributed towards the task achievement score where a significant difference was found, a content analysis of the arguments could have provided a better understanding of the nature of the differences. Furthermore, the type of not-source-based argumentative essay task that was used in the study may not be an academic writing task that provides the amount of language constraint necessary for the production of gender-trait-free writing. Current versions of academic English tests like IELTS, TOEFL or Pearson Academic use integrated tasks that require candidates to reuse input source content in their writing. Therefore, further research could investigate the suggestion of Newman et al. by analysing syntheses and summaries because the contextual constraints in synthesis and summary writing tasks are substantially higher and, as a consequence, scripts written in response to such tasks should have less gender-typical style features. The scarcity of the existing research at tertiary level clearly indicates that more research on the effect of gender on writing performance is needed. Good academic writing skills are equally important for both male and female students because academic writing is an indispensable tool for the successful completion of their studies. Academic writing teachers must be aware of the effects writing instruction has had on their female and male students from the early stages of their education and adjust their instruction accordingly. They should continually research, reassess and update their own teaching practice.

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# The Representation of the Thames, London Bridges and City Benches in Some Postwar London-set British New Heritage Films

Andrea Velich

We might think that there is no more need to talk about the significance of the 215-mile long Thames, the longest river in England, the river that runs along nine English counties, with 134 bridges along it and 44 locks above Teddington. It is true that the Thames is in large part now a domesticated river tamed and controlled by many generations. However, the Thames is also a tidal river below Teddington (Ackroyd 4). Moreover, the high tide has risen greatly over the past 2000 years as south-east England is slowly (305 meters by the century) sinking into the water. When this is combined with the water issuing from the dissolution of the polar ice-caps, the tides moving up the lower reaches of the Thames are increasing at a rate of 2 feet (0.6 m) per century. That is why the recently erected *Thames Barrier* will sadly not provide enough protection and another barrier has already been proposed (Wright 11).

The strong artistic (and filmic) representation of the river Thames might, however, also indirectly prove its importance. Metaphorically (and this is important and thus frequently used in films and visual representation), the Thames is a river of dreams, but it is also a river of death and suicide. It has been called 'liquid history' because "within it dissolves and carries all epochs and generations. They ebb and flow like water" (Croad 68).

In *The Principles of Psychology* (1890) William James first coined the phrase 'stream of consciousness' in which every definite image of the mind is steeped in the free water that flows around

it. Thus 'it flows' like the river itself. Yet the river is also a token of the unconscious, with its suggestion of depth and invisible life (The Editors of Encyclopaedia Britannica).

Baptism (and so religion and afterlife) was once also instinctively associated with the river. The Thames has been an emblem of redemption and of renewal, of the hope of escaping from time itself. Sir Walter Raleigh wrote in his *History of the World* (1610) from his prison cell that the Thames is a model of human destiny, a mirror of mortality (Ackroyd 8).

According to Schneer, the Thames has gradually become the image of the nation, "mollifying land and water in one capacious embrace, affording coherence and unity to disparate regions. It permits the growth and spread of a common culture. It creates harmony out of apparent discord, and in that capacity alone it has done more to establish the idea of Englishness than any other national feature" (45).

The Thames has been a highway, a frontier and an attack route, it has been a playground and a sewer, a source of water and a source of power. "It has been what the Romans called a 'public' river, but it has also been a scene of deep private contentment" (Cathcart Borer 45). Without rivers there would not be great towns since without them it is almost impossible to supply a vast multitude of people with the necessities of life. The Thames has created civilisation: it fashioned London. "It brought its trade and in so doing lent beauty, squalor, wealth, misery and dignity to the city" (Ackroyd 11).

At the same time, the bridges on the Thames in London (Greater London) linking the north and the south banks of the river, form an integral part of the city, and the citizens, thus, often appear in opening or closing sequences of London-set films either as part of the narrative or merely part of the visual frame (Matthews 2). Bridges in cities, like roads, enable greater physical-geographical and thus also economic and social mobility. When the City of London spread over her original boundaries, over the Medieval 'square mile,' in all

directions, immigrants – not being freemen of London were unable to buy property or have any rights 'inside' the City – settled on the south bank of the Thames, in Southwark.

Wards are geographical-jurisdictional units, districts in the City of London. Wards outside the city wall were differentiated by adding 'without' to their name, e.g. 'Farringdon without.' Southwark also fell outside the jurisdiction of the London Lord Mayor and his fellow London city fathers, the ward leaders and judges – called *aldermen*, and their legislative body, the Court of Aldermen. Thus it was both easier and cheaper for the immigrants to settle on the less controlled south bank or in any ward 'without' the wall (Boast 3).

However, most of the industry (by guilds and livery companies) and trade was carried on inside the wall, in the City on the northern bank of the river, so crossing the Thames was vital for the newcomers. There were two main options to cross the river: either on the bridge or by boat or ferry. The first bridge, the original London Bridge, served military purposes in Roman times, as Roman London was built at the junction of two main roads, one running from south-east to north-west and one from south-west to north-east. The London Bridge was originally built of wood but after several fires, it was rebuilt in stone in the 12th century.

Other neighbouring 'suburbs' of the City of London lying further upstream, but still on the Thames, included Westminster, seat of the royal residence and later of the Establishment represented by both the court and the Parliament. However, it was too expensive and exclusive a place for ordinary immigrants whether called 'foreign' or 'alien' (for example, not denizens or freemen of London) to settle. Similarly, north of the wall, in Shoreditch, Smithfield and Moorgate, the marshland prevented many from finding a place to live, thus the south bank was the obvious and almost the only choice for a while. The other option to find affordable accommodation later on was in the East End (Barron 2).

Therefore, crossing the river from Southwark — whether by boat or on the bridge — had symbolic significance in one's life in seeking employment, fortune, stability, mobility and a future all at the same time. This is an old trope derived from the history of London, thus the inclusion of a 'crossing the river on a bridge' sequence in most London-set films, as well as a crossing by boat or ferry, is as old and obvious a representational tool for filmmakers as life in London itself. However, the representation of traditional river transport (boat or ferry) is now often taken over by more modern vehicles, speedboats and yachts in postwar British films.

I would like to cite two different examples. An early one is *Four in the Morning* (1965, dir. Anthony Simmons), where a speedboat ride (besides providing a means of transport) also serves a social role, enabling the protagonist to show off to his girlfriend. Similarly, in *The Long Good Friday* (1980, dir. John Mackenzie) the protagonist Harold's (played by Bob Hoskins) yacht represents wealth and dreams, is a status symbol portraying him as a rising visionary businessman, who would like to turn London into a postmodern world city. John Mackenzie's 1980 film eventually proved quite prophetic. The speedboat represents power and competition, often manifested in some chase scenes and sequences in films, e.g. *The World is not Enough* (1999, dir. Michael Apted), too.

Reading through the 'documentary gaze' in William Raban's documentary film *Thames Film* (1987), the river is both persistent and changing. In 1987 we witnessed the last days of traditional British industry and 'the working river.' When William Raban made his documentary film, *Thames Film* (1987), the brown poster of the film with the river and cranes still symbolised 'the working river.' Filming from the low freeboard of a small boat, the film attempts to capture the point of view of the river itself, tracing the 50-mile journey from the heart of London to the open sea. This contemporary view is set in a historical context through use of archival images and the words

of the travel writer Thomas Pennant, who followed exactly the same route in 1787. Today this part of the river is already the past, a 'Site of Memory.'

Similarly, when Wim Wenders shot *Wings of Desire* in Berlin (1997) we not only see parts of the remaining Berlin wall, but we also have a view of the city, when an angel metaphorically shows (and escorts) the elderly man around the ruins. In *Wings of Desire* Berlin is also presented as a 'Site of Memory.' Wim Wenders said in an interview: "the fact that something was due to go is always a good reason to include in a scene. *Wings of Desire* is full of examples, almost none of the film locations exist anymore starting with the bridge where the motorcyclist dies. That is gone, the place of the circus is now a park, no Potsdamer Platz or the Wall exist either" (Raskin).

City-set films often visually play around with and represent movement, transition and liminality. According to anthropologist Victor Turner, there is an 'in-between' state between movement and stability, and we can differentiate 'the three stages of transition: preliminal, liminal and postliminal' (94). Metropolis-set films also build heavily on the above-described topography of the city and in the last years more and more frequently include scenes and sequences at 'transitory' non-spaces (the term 'non-space' was first coined by Marc Augé), i.e. ports, airports, stations, places that represent and underline transition in cities and citylife (Featherstone 95-111).

Crossing the river can also stand for crossing the line (the threshold), with or without destinations, or directions (often even with diversions). Movement and transition (both physical and social) relating to the river may include going either upstream or downstream, which can be a strong metaphor for the protagonists' social rise or fall. They are used in films just like staircases and lifts to represent moving up or down socially. In *Billy Elliot* (2000, dir. Stephen Daldry), when the strike ends, the miners are shown in the

lift before descending again into the mines, and this is contrasted with Billy's social rise and appearance in the lead role of the Royal Ballet in the final sequence.

I would also like to contrast the representation of active and passive states in the presentation of film protagonists. The movement, the flow of the natural river (the force of nature) is often contrasted with the stability of civilisation symbolised by the man-made city bench. The bench can symbolise the peaceful traditional English countryside, and landscape contrasted with the city lifestyle in the buzzling city environment. People can, however, take a rest on the bench only for a while and in the next minute they jump up to move on, or in some cases, must even run for their lives, and escape from the police as in Alfred Hitchcock's *Frenzy* (1972).

The bench traditionally provides a place for two people (traditionally representing heterosexual couples), but in present-day films there is often just one person sitting on the city bench to express alienation in big cities. For example, we see Barbara (Judy Dench) sitting on a bench alone in the opening sequence, and a same-sex couple, Barbara and Sheba, in the closing sequence of *Notes on a Scandal* (2003, dir. Richard Eyre). We also have the representation of people sitting on the same bench but sitting apart to mark either tension in or the temporality of a relationship like between Will (Hugh Grant) and the boy in *About a Boy,* (2000, dir. Chris and Paul Weitz). We still often find seemingly happy couples on the big screen represented as sitting together on a city bench including Anna (Julia Roberts) and William (Hugh Grant) in *Notting Hill* (1999, dir. Roger Michell), despite their social and cultural differences, which they are trying to bridge. But we also often see arguing couples like Will (Jude Law) and Amira (Juliette Binoche) in *Breaking and Entering,* (2006, dir. Anthony Minghella) who fail to come to terms with their difficulties and thus cannot sit down together on the symbolic city bench.

Another interesting feature is that the City view from the north bank, from the bench on Primrose Hill, is not only different from the view we have from the south bank, from Greenwich Hill, but also visibly marks the shift in the history of London from the Victorian industrial and then the postwar modern city to the postmodern global city, well-reflected in the different city skylines. From Greenwich Hill we see the new 21st century postmodern city with the new skyscrapers, the Gherkin, and the Pinnacle and Greater London, while from Primrose Hill we only see some industrial landscape (e.g. Battersea Power Station) and modern London with some high-rise blocks, but no skyscrapers yet, and it is also a more distant view symbolising that we are (in the words of Thomas Hardy) 'far from the madding crowd.'

Below in my case study I collect some postwar London-set films to illustrate how the representation of London is at once permanent and is gradually transforming decade by decade into the presently known postmodern skyline. The modern skyline is being overwritten by the postmodern one with skyscrapers including the emblematic and symbolic 'Gherkin,' the London Eye, and the Millennium Bridge.

- *It always rains on Sunday* (1947, dir. Robert Hamer)

This postwar British film is set in Bethnal Green, a traditionally poor neighbourhood of London, and follows the story of Johnny who has just escaped from Dartford prison. Postwar city poverty is shown both by muddy streets and food shortages representing the industrial and traditional side of London.

- *Passport to Pimlico* (1949, dir. Henry Cornelius)

In this film we have the representation of landmark London to underpin the narrative and highlight the sharp contrast between

London, as the seat of the Establishment (images of Westminster are shown), and local London (Pimlico portrayed as a pithole). In the plot, the latter is metaphorically separated from London as if it were Burgundy, representing the contrast of social differences between the core and the periphery of the city.

- *Blue Lamp* (1950, dir. Basil Dearden)

The film shows bombed houses of postwar London, poverty, children playing in muddy ponds, the postwar food shortage, and hungry men. Children find a pistol, a murder weapon, on the riverbank. The murderer is chased along London's Harrow Road, crossing the river on Ladbroke Grove rail bridge. The bridge here is part of the narrative, not just a marker of some sort of change as from the 1980s on.

- *Pool of London* (1950, dir. Basil Dearden)

Andrew Higson labelled the *Pool of London* (1950, dir. Basil Dearden) Britain's 'Naked City.' The film's opening sequence shows London with St Paul's cathedral to mark the contrast between historical and industrial London, as most of the film shows the London port and docklands (56). In the film a naive Jamaican sailor on shore leave in London's East End is dragged into a diamond robbery when trying to help a friend. *Pool of London* is one of the first British films to deal with mixed-race romance. In the movie, "Basil Dearden and Michael Relph mix powerful social commentary with a tender love story in this tale of loyalty and friendship" (*Pool of London*). After a view of the river and the London Docks in the final sequence, the ship leaves London through the Tower Bridge.

- *Four in the Morning* (1965, dir. Anthony Simmons)

London is introduced with the Thames and the Tower Bridge and some peaceful strolling along the river before, in the following sequence, an unknown corpse appears from the river. Katherine Shonfield (2000) also underlines the centrality of the Thames to the film's structure and claims that in the extended central section of the speedboat river *trip* the river is part of the plot and it threads through each of the women's lives in the story (1).

- *Alfie* (1966, dir. Lewis Gilbert)

We see London and the Thames at night setting the atmosphere of the film as Alfie (Michael Caine), the protagonist, is presented as a womaniser with an intensive nightlife and many 'birds' in swinging London. For Alfie, both the City and the night provide some shelter and disguise. Later, Alfie is shown on a bridge at night – symbolising the coming transition in his life (both in his family status and emotions) before realising he will need to change, as one of his girlfriends has become pregnant and Alfie will soon become a father and will thus soon need to decide which way to go.

- *Up the Junction* (1968, dir. Peter Collinson)

In the opening title sequence we see the London skyline and the Thames, then we see Battersea power station signifying that we are in south London. At the same time, a rich Chelsea girl in white coat is walking on a bridge, crossing the river to date a man on and from 'the other side' of the river. We are in 1960s London, more exactly in 1968, in the year of revolution. Crossing the river symbolises crossing social boundaries, a very brave (and rebellious) step in traditional class-ridden postwar England, thus London and crossing the bridge in this case also represents progress.

- *Frenzy* (1972, dir. Alfred Hitchcock)

Alfred Hitchcock's Frenzy is about a serial strangler on the loose in Covent Garden. According to the British Film Institute's webpage "Frenzy could arguably be seen as Hitchcock's attempt to remain relevant in the wake of the 1970s surge in movie violence, but it remains one of his most characteristic films, complete with suspense scenes, wrongfully accused men, virtuoso camerawork and dollops of gallows humour" (*Frenzy*). We see the Tower Bridge and the Thames with landmark London, but all of a sudden they are contrasted with the river bringing forth a corpse. In the introduction, the director, Alfred Hitchcock, in one of his famous cameos, is even 'floating' on the river himself to underline its significance and thus to highlight 'liquid history.' Representations of various movements by and alongside the river are contrasted with the temporary stability and peace provided by a city bench. The suspect is on the run with his girlfriend and they take a short rest on a city bench, before they need to move on to avoid the police.

- *The Long Good Friday* (1981, dir. John Mackenzie)

We have several sequences representing the Thames. The protagonist Harold's (Bob Hoskins) magnificent white yacht (the future) on the river is contrasted with the Dockland cranes representing industrial London in 1980. Harold's speech, his prophecy that London will be the capital of Europe, is also made on the riverbank. The Tower Bridge serves as the visual frame for the plot. Tower Bridge represents old, traditional London, but with its open gate it might just as well bring new possibilities into the life of the city.

- *Mona Lisa* (1986, dir. Neil Jordan)

We see London Bridge at night in the opening sequence. The protagonist, (again Harold, played by Bob Hoskins), is shown on

the bridge at night, crossing the river and making a brave move in his private life. Harold, the lonely hero, is also shown sitting alone on a Primrose Hill bench to illustrate his solitude. His socially exceptional tolerance is represented by an interracial relationship, his love for a black woman – a prostitute, which was a courageous step in 1980, especially with a prostitute.

- *Four Weddings and a Funeral* (1994, dir. Mike Newell)

In the opening scene we see a view of the city and the river, but unlike in earlier films, the river is already shown as a spectacle, not just a place. The British protagonist (Charles, played by Hugh Grant) and his American love (Carrie, Andy McDowell) walk along the river, but not in unison. Charles, who refuses to grow up and take responsibility, is literally and symbolically behind, thus he needs to catch up (and keep pace) with Carrie, his American love. Thus, the director uses the river to depict mobility and transition, while the walk along the river enables the representation of social and psychological differences.

- *Elizabeth* (dir. Shekhar Kapur, 1998)

In the Thames procession scene of *Elizabeth*, we see the spectacular river, the river of procession and spectacle, but at the same time it is also the scene of a murder attempt against the young 'Virgin queen,' so from spectacle we quickly switch to the symbolic river of blood and death. This film is often labelled as a 'new heritage' film as it 'overwrites' historical facts with spectacle.

- The James Bond Series*: The World is not Enough* (1999, dir. Michael Apted)

During the spectacular speedboat river chase there are no longer other ships or boats on the river, no sign of the 'working river,' few

(or no) cranes or cargo ships to ruin the magnificent city view and river spectacle. This marks a filmic prelude to the new 21st century postmodern London.

- *Notting Hill* (1999, dir. Roger Michell)

In part of the opening sequence the male protagonist, William, played by Hugh Grantleaves a girl alone on a city bench. Then a Portobello Road bookshop, a traditional, more intellectual, aspect of suburban, local London, is shown from the outside and then the inside. At the very end we see William (Hugh Grant) and Anna (Julia Roberts), the British shopkeeper and the American film star, sitting together on a London park bench as lovers, despite the social and cultural divide between them.

- *Bridget Jones's Diary* (2001, dir. Sharon Maguire)

Crossing the river symbolises a new chapter in Bridget's life, from being single she is taking a step towards marriage, where crossing the bridge may stand for liminality and change once again. While Bridget is walking on the bridge in the sunlight, St Paul's cathedral, an old London symbol representing her past (and perhaps her dream of a traditional church wedding, too), is left behind.

- *All or Nothing* (2002, dir. Mike Leigh)

Besides some new heritage films, I would also like to cite a social-realist film from Mike Leigh. Realism is well reflected not only in the narrative but also in the different use of the river, too. The protagonist, Phil (Timothy Spall), is a London cab driver, living with his wife and two adult children on an East London housing estate. He is always short of money and keeps borrowing – even from his children. One day, after an interesting meeting with an elegant French lady passenger, he must face social gaps and gets frustrated

while crossing the river in his cab through the Blackwall Tunnel. The tunnel obviously symbolises traditional industrial London, the background where Phil comes from. Phil finally decides to switch off his phone and 'cross the river' through the tunnel to escape, to get out of town and to visit the sea (representing freedom literally and symbolically) before he returns to his family and decides to change his lifestyle, to wake up earlier and to make more money.

- *28 Days Later* (2002, dir. Danny Boyle)

A similar narrative and visual device is used in Danny Boyle's dystopia. The protagonist, Jim (Cillian Murphy) crosses a completely deserted London bridge spread with litter. Jim is shown standing alone on Westminster Bridge, with just Big Ben, symbolising Westminster, Parliament, and the Establishment, remaining as the last signpost of London.

- *Bend it like Beckham* (1999, dir. Gurindher Chadha) and *Love Actually* (2003, dir. Richard Curtis)

The opening sequence of the new heritage film, *Love Actually* (2003, dir. Richard Curtis) shows the arrival lounge of a London airport – a 'non-space.' The same is true for the closing sequence of *Bend it like Beckham* (1999, dir. Gurindher Chadha, a coming of age story), when the families see their daughters off at a London airport to fly to the US to become professional footballers. Thus they are finally able to 'bend it like Beckham' and also personally wave goodbye to Beckham, whom they literally bump into at the airport.

- *Notes on a Scandal* (2006, dir. Richard Eyre)

We see a Primrose Hill bench with Barbara (Judy Dench), an elderly and lonely history teacher, sitting alone in the opening sequence (the initial part of the narrative frame) and then see Barbara with a young

woman (her new potential lesbian partner or victim after Sheba?) in the closing sequence (the final part of the narrative frame) with a breath-taking view of the city. People are lonely in postmodern London despite the spectacular and breath-taking view.

- *Breaking and Entering* (2006, dir. Anthony Minghella)

A Primrose Hill bench, offering another spectacular river and city view, appears in the final sequence with Will (Jude Law) and Amira (Juliette Binoche). While the lovers are breaking up near the bench, there is another couple sitting peacefully on the bench, marking stability and perhaps even representing hope for love and the lovers.

- *Fish Tank* (2009, dir. Andrea Arnold)

Let me refer to another social-realist (or alternatively 'new heritage') film from Andrea Arnold, who is said to be the follower of Ken Loach. Arnold followed her superb debut feature *Red Road* (2006) with this similarly brilliant slice of social realism. Instead of the traditional spectacular London skyline or riverview, *Fish Tank*'s opening sequence takes us to an East London housing estate. Mia, the 15-year old protagonist, is also seen crossing a bridge, but this bridge symbolises Mia's coming of age story. We have some sequences showing the river, but rather as a source of hobby (fishing) and food. The film shows the natural river, 'the river of life,' where Conor (Michael Fassbender) teaches Mia not to be scared and even to catch a fish barehanded to be eaten later, but also portrays it as 'the river of death,' when Mia almost kills Conor's daughter, taking revenge on him for his double life. Fortunately, the little girl stays alive, as Mia rescues her in the last minute and saves herself from prison as well. Mia finally grows up and forgives everyone, which is represented by the scene when Mia, her sister, and Mum dance together in harmony, literally stepping together in and to the

same rhythm. According to British Film Institute's webpage, "Shot in a claustrophobic 4:3 aspect ratio, *Fish Tank* is an incisive and unforgettable drama about longing for escape, positing Mia as an 'angry young woman' to rival the Angry Young Men of an earlier era of British social realism" (*Fish Tank*).

- BBC's recent London-set crime series: *Luther* (2010-16)

My last example for the representation of London bridges, sites and views from the last decade is a very popular crime series. Protagonist London *copper* 'Lieutenant DCI *Luther*' (Idris Elba) and his semi-invisible, but definitely sociopathic partner, Alice Morgen (Ruth Wilson), often meet on Charing Cross Bridge to secretly exchange information and collaborate illegally. The bridge is portrayed again as an 'in-between,' a 'non-space,' a grey zone, and provides a spectacular view of London, too. Some episodes of *Luther* build heavily on London legends and topographical stereotypes, and in that sense it can be considered a new heritage film (series), too. In Season 2, Episode 1, a 'Jack the Ripper' style sociopath, while killing people near Smithfield (the traditional meat market), Petticoat Lane, speaks about the curse and dangers of Whitechapel, obviously referring to the legend of Spring-heeled Jack and other London criminals.

In Season 2/Episodes 3-4 sociopathic twins start killing Londoners in some Docklands offices with a breath-taking London view in the background. The view might suggest that as luxurious as these new skyscrapers may be and the spectacular view of London these days, they are still not safe places despite their modern entry systems, CCTV, or round the clock security guards. The sociopathic twins also threaten to explode London coffee shops, as well as a railway station.

In conclusion, the new postmodern syncretic British heritage film of the 'Noughties' can be said to differ in many ways from the traditional history film of the 1930s. While in earlier history films we see a lot of traditional English landscape, countryside, palaces etc., new postmodern British heritage films are frequently set in postmodern cities; they are mostly set in London partly as a reflection of the globalised world and transnational film industry, and partly to appeal to a wider audience. They aim to attract both the audience of traditional history and heritage films (mostly from southern English, middle or upper-middle class backgrounds and mainly women – according to Claire Monk, Professor of Film and Film Culture of the University of Leicester) and postmodern film spectators (who come from a wider circle and consume these films irrespective of age, gender, class, race or cultural background).

Emblematic London sites (both traditional sites and emblems, such as St Paul's, Big Ben, Westminster, London bridges and city benches etc.) maintain the traditional English history mis-en-scène, while postmodern skyscrapers rewrite the city view and skyline. In postwar British feature films set in London, the location is frequently marked by St Paul's dome and if we have a distant view of the city, it is mostly shot from Primrose Hill until the 1990s. However, postmodern globalised London is now represented mostly by the London Eye, the Millennium Bridge, and some famous skyscrapers like 'the Gherkin' or 'the Shard.' Thus, even the city view has changed; it is now mostly shown from Greenwich Hill with a view of the new skyscrapers and the new part of the city: the new Canary Warf and the Olympic Park developments.

The Thames with all its multiple functions (enabling crossing, moving, sailing, transporting, speedboating, floating (as in corpses) or fishing) is presented more as a 'natural river' on film today, either as a place for pleasure (meeting, strolling, sailing, rowing, fishing etc) or (esp. by the Thames bridges) as one of the city's 'in-between'

or 'non-spaces' (cf. elaborated in the theories of liminality, rites of passage and non-places/non-spaces by Marc Augé, Victor Turner, Arnold van Gennep etc.) instead of the traditional 'working river' (represented by ships, docks and cranes).

City benches (also standing symbolically for the traditional English landscape, stability and set values) are either empty in cinematic London today, or have people sitting on them alone, sitting apart (e.g. *About a Boy*, 2002, dir. Chris and Paul Weitz), or involve same sex partners (*Notes on a Scandal*, 2003, dir. Richard Eyre), instead of traditional couples. Similarly, boats, once symbols for trade and the British Empire, are now unused and lay ashore in ruins e.g. *This is England* (2006, dir. Shane Meadows), a great film with a symbolic title (cf. *Womb*, 2000, dir. Fliegauf Benedek, a Hungarian film, where similarly, an unused boat marks decline and a state of hopelessness).

Altogether, it is interesting to see how various social changes and globalisation are presented in British films today, how the representation of London, of the London view and the river Thames, differs in modern and post-modern heritage films from the postwar ones. Bridges on the flowing Thames might stand both for stability and change, thus they can be seen as non-spaces on the one hand, while allowing for the representation of movement, transition, change and liminality on the other. While showing London from different banks of the Thames also portrays change taking place in postwar Britain, the Thames and the City are nowadays mostly represented as part of the spectacle, unlike in the postwar films, where the traditional industrial 'working river' and town are still depicted.

Similarly, the role of traditional city benches in films has also changed and instead of showing happy couples sitting on them, we often see people sitting on benches either alone, or sitting apart. Closing sequences, at the same time, often show non-spaces, (i.e.

destination points or places associated with travel) to represent constant movement, mobility and transition. Film plots often end these days at a busy airport or railway station, instead of quiet city benches or riverbank strolls. Thus, they reinforce the image of fast city life, travelling, and constant transition. In other words, they mark liminality.

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# Academic Discourse through the Millennia: Comparable Rhetorical and Stylistic Patterns between EALF and Certain Koine Greek Texts

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## 1. Introduction

Since the second half of the past century, as English increasingly became the primary medium of knowledge transmission in a wide range of disciplines, speaking and writing in English in academic contexts have been in the forefront of the attention of both university instructors and researchers worldwide. Initially, similarly to the situation in the ELT profession at large, academic conventions reflected a sense of linguistic imperialism (cf. Phillipson) and native-speakerism (Holliday). However, presumably under the influence of a shift of focus in ELT from solely native-centred instructional norms and models towards the gradual recognition of accent plurality including an ever growing body of non-native voices, the need to acknowledge the transnational nature of academic discourse in English and better appreciate its rhetorical, organisational and stylistic properties suited to the requirements of an international audience has recently arisen in a number of shapes and forms. Apparently informed by Jenkins's English as an international language (EIL) model, subsequently labelled as English as a lingua franca (ELF) focussing on the function English fulfils in international contexts, (cf. Jenkins), Canagarajah has decried western bias in knowledge construction, advocating

instead an approach cognisant of multivocality in the geopolitical context of academic writing. A similar attitude has been displayed by Lillis and Curry, emphasising the role of multiple audiences, voices and communities composed of multilingual scholars and specifying the context as English as an academic lingua franca (EALF) (cf. Mauranen; Faber). Thanks to the prominence and ubiquity of English writing skills instruction for academic purposes in international academic programmes, features of academic writing produced by native and non-native authors have been analysed extensively in synchronic settings, utilising the tools of contrastive rhetoric, offering meaningful insights into the differences between L1 and L2 academic writing practices and strategies (Atkinson and Ramathan; Belcher; Belcher and Connor; Connor and Kramer; Connor and Mauranen; Prior; Swales).

However, with the perimeters and distinctive features of ELF as yet at best tenuous and often subject to situational factors, despite genuine attempts at describing the overarching characteristics of both written and spoken EALF, contrastive studies comparing lingua francas diachronically with demonstrably analogous developmental patterns and socio-cultural embedding have been hitherto scarce. A reasonable candidate for such a contrastive overview of a variety of discourse features could be Hellenistic Koine, an international idiom based on the Attic Greek of the Classical Period, used in the Mediterranean and the Middle East from the late 4th century BC to the early Byzantine era for various literary, scientific and economic purposes (cf. Colvin, *A Brief History* 171). This paper is intended to fill this gap by pointing to likely correspondences between these two lingua francas, exerting profound impact on knowledge construction and knowledge dissemination in the western world and far beyond.

## 2. The Notion of 'Standard' versus Linguistic Diversity in ELF and Comparable Contexts

Two decades ago, in an attempt to predict how the rapid worldwide spread of English would affect its linguistic variation on a global scale, Crystal hypothesised the emergence of an increasingly unifying idiom, which he called "World Standard Spoken English" (WSSE) (185). In a critique of the Global English movement, echoing a position previously expressed by McArthur, Mufwene vehemently argues against any tendencies of linguistic homogenisation and subjects Crystal's WSSE model to severe criticism. Although Mufwene's points about diversification in Global English and ELF, citing aspects such as interaction between "new" language users and speakers from the inner circle (Kachru), contact with other languages and the actual functions and purposes English has been used for in international settings, are undoubtedly well-formulated and appropriate (45-50).

It appears that Crystal's designation of WSSE is not at all antithetical to a sense of variation in EFL. Based on Crystal's description of WSSE profusely imbued with personal anecdotes, it seems the phenomena Crystal alluded to in international spoken academic contexts has more to do with dialect levelling and accommodation rather than centrally initiated and supervised standardisation. After all, the language change occurring when speakers of different dialectal backgrounds congregate is a long observed and well-documented category in language contact studies (Kerswill; Siegel; Thomson). Two of the main features involved, namely reduction and simplification (Mühlhäusler 21), are also noted for another multidialect-based formation: koineisation – a compromise language necessitated by the interaction of speakers of different dialects, typically materialising in two major forms: regional koine and immigrant koine (Kerswill). As Kerswill remarks,

the original Greek Koine, emerging in late 4th century BC Piraeus in the maritime fringes of Athens, started out as a regional koine but would subsequently evolve into immigrant koine(s) as new dialect settlements were created in remote areas. In a comprehensive presentation of standardisation tendencies in chronologically successive Greek koines, Colvin concludes that Hellenistic Koine gained a foothold as a quasi-standard language (i.e. largely standardised only in its written form), not as a result of any external authoritarian imposition but thanks to its vital part in education, cultural consciousness and identity (33-44). Thus, it appears that, from the point of view of categorising types of language change and language variety, English used in contemporary international settings, including ELF, is in many ways comparable to Hellenistic Koine from the late 4th century BC to early Byzantine times as, owing to their wide geographical dissemination and multifarious functions, both display remarkable diversity in terms of linguistic form, style and discourse patterns. In this fashion, it is appropriate to describe these two idioms with the help of a continuum with standard (literary) forms at one end and indigenised or vernacular forms at the other end of the scale.

Given the structurally and discursively elusive nature of ELF in colloquial settings, it could be more conclusive to examine written ELF, more specifically Academic English (AE) as a lingua franca with a view to obtaining fairly generalisable observations about organisational and stylistic features. Over the past decade, a number of distinguished empirical and descriptive studies have probed into this issue with notable outcomes. To mention just the 'top of the range' in this respect, one could make a reference to Genç and Bada, Tarone, and Kirkpatrick. In their survey-type review, Genç and Bada look at the role of ELF in academic writing. Having charted the historical development of the language paving the way for its largely unchallenged status in contemporary academia, the

two authors highlight the cultural neutrality of AE in international contexts, alleviating practitioners' concerns about reediting for a single text for British, American, Australian or Canadian audiences (Peters 17). Tarone identifies English as a gateway to academic and professional communities for students in Asia and approaches the problem from the direction of the target variety that should be the focus of AE instruction. Focusing on a particular teaching context, namely English for academic and professional purposes (EAPP), she proposes that, as opposed to "general English" and "general" Anglo-Saxon culture, the instructional model in such settings ought to be based on the "language and culture of the academic and professional varieties of English" (1), a viewpoint previously advocated by Swales as well. Finally, Kirkpatrick ponders questions surrounding the global dissemination of local knowledge through the example of the spread of Chinese medicine via the medium of EAP.

Undoubtedly, the most comprehensive and systematic treatment of academic discourse in ELF contexts has been that initiated by Anna Mauranen, known as the ELFA Project. The Helsinki-based project boasts a corpus of over one million words of academic English spoken text from various ELF areas, covering a variety of academic speech events (e.g. lectures, seminars, thesis defences, and conference presentations), as well as representing a wide cross-section of disciplines (social sciences, technology, humanities, natural sciences, medicine, behavioural sciences, economics, and administration) (Mauranen and Ranta 199-200). It is also remarkable that, regarding the speakers' first languages, the corpus is not restricted to European languages only, but includes a diverse selection of linguistic backgrounds, such as African and Asian languages.

An interesting spinoff of compiling and maintaining the ELFA corpus is the rhetorical structure analysis of spoken academic

discourse in ELF conducted by Mauranen. Relying on Winter's and Hoey's Clause Relation Theory, originally developed for the description of written discourse, Mauranen defines spoken academic monologue as argumentative or reflective of rhetorical patterning (199). As she argues, irrespective of the speakers' L1 attributes, argumentative structures in spoken academic ELF appear to be primarily governed by causal relations and the systematic pairing of specific instances with general points. In terms of rhetorical patterning, Mauranen demonstrates that it is chiefly repetition and rephrasing that are utilised by speakers extensively. Thus, as it turns out, Academic English as a lingua franca is profoundly international rather than reflective of any particular Anglo-Saxon rhetorical traditions.

## 3. Another Lingua Franca of Days Gone by: Koine Greek

Following the conquests of Alexander the Great (Alexander III of Macedon) (356-323 BC), the previously unprecedented spread of western civilisation, values, culture, administration and academia to as remote concerns of the then-known world as India and Southern (Upper) Egypt necessitated the introduction of a language that could serve not only military but also clerical, commercial and educational purposes. The gradual but relatively rapid rise of Koine Greek is described with socio-cultural and pragmatic references by Horrocks along the following lines:

> While it is true that the education system, based on the study of classical literature, encouraged classicizing tendencies in even official documents, particularly when these were designed to impress upon the world the achievements of an imperial dynasty or dealt in a public way with issues of national or international importance, the vast majority of official

> documents concern more routine matters, and display a clear pattern of linguistic evolution in their own right, involving a continuous compromise between natural developments in the educated spoken language and a certain conservatism of usage characterized by traditional 'markers' of the official style, and permitting formulaic variants determined by 'genre' (e.g. imperial edicts, public proclamations, reports of official inquiries, judicial proceedings and petitions, contracts and tenders, official correspondence, etc.). (Horrocks 90-91)

The emergence of Koine Greek or the transition from Classical Attic to the internationally shared idiom of the multitudes is shown by Colvin as intertwined with multiple sociolinguistic processes, often denoting different understandings of the term koine, albeit with considerable overlaps. The four main situations that could account for the evolution of a koine according to Colvin include mergers of closely related dialects, dialect levelling, the transplantation of related varieties to a new location bringing them geographically closer to one another and dialect standardisation and/or the nativisation of the new standard ("A New Language" 32) As for the delicate relationship between the categories koine and lingua franca, Colvin stresses that whereas the concept of koine normally implies the existence of a lingua franca, the reverse is not necessarily true. Charting the stages of the development of Greek prior and subsequent to the Macedonian conquests, highlighting a number of mostly morphological changes as well as quoting relevant sentiments expressed by contemporaries, Colvin arrives at a compact but sufficiently perspicacious definition of Hellenistic Koine, emphasising three dimensions in the usage of postclassical Greek:

- the colloquial varieties spoken across the Greek world,
- the formal written Greek of prose authors, and
- the informal language of documentary papyri, etc. ("A New Language")

In relation to the sociolinguistic understanding of the term, he adds: "It is an abstract concept (though not abstract to the language users), which expresses the linguistic and cultural identity of the speaker: that is to say, *Hellenismos*" ("A New Language" 39).

Somewhat contrary to Colvin's application of the term "standard" to the Pan-Hellenic idiom, Horrocks makes his point clear about the absence of a single 'literary' Koine. Instead, as he argues, the gamut of styles, registers and, consequently, linguistic variation in Hellenistic Koine is best captured as a continuum ranging from higher forms (i.e. written), influenced by the standardising effects of the Attic literary tradition, to lower forms (i.e. spoken), subject to interaction with other languages and local substrates (96). This broad spectrum of primarily stylistic conventions in the Hellenistic period is also analysed by Kim, who applies diglossic attributes to denote the two ends of this scale (469). Set against the backdrop of the rise of a movement called Atticism, promoted by Dionysius of Halicarnassus (27 BC-AD 14) at the dawn of the Common Era, authors of literary works, rhetorical compositions, oratory pieces and instances of belles-lettres would aspire to fourth-century BC Athenian stylistic and idiomatic arrangements, associated with such paragons of public speaking as Lysias, Isocrates, Isaeus, Demosthenes and Hyperides. The antipode of this elevated mode of expression is identified by Kim as the colloquial diction of the New Testament (470). As Horrocks notes, the middle part of this imaginary scale was occupied by the mostly neutral literary Koine, representing deviations from classical Attic and characterised by the blending of "an expanding abstract vocabulary with a formal precision of style" (98). Employed by major names, such as those of the historian Polybius (circa 200–120 BC), as well as of the biographer and essayist Plutarch (circa AD 46–120), this linguistic vehicle proved to be an ideal medium for the dissemination of philosophy, science and scholarship, the latter two comprising areas such as astronomy, geography, historical linguistics, mechanics and medicine.

When it comes to appreciating the diverse nature of Ancient Greek especially in the Hellenistic period, Colvin bemoans the dominant tendency to underrate the degree of variegation in Koine Greek, challenging the customary equation of acrolects and basilects with standard and vernacular respectively ("A New Language" 43). In attempting to account for the underlying meaning of the term koine, he even dismisses the idea of displaying language variation as a continuum and emphasises the importance of distinguishing "between the language that speakers are producing on each occasion, and the language they imagine they are producing" (36). Thus, it seems that, instead of a rudimentary classification into colloquial, neutral/literary and Atticistic, factors such as situationality and user identity should also be considered to attain a more nuanced and more realistic understanding of the various layers of Hellenistic Koine.

## 4. Neutral Literary Koine and ELF in Modern Academic Prose

Despite the dynamic and complex nature of the stylistic and formal repertory of Hellenistic Koine, it may be fair to suggest that between colloquial Koine and Atticism, manifesting themselves in numerous hues and shades, there was no doubt a 'middle ground' accommodating written professional discourse, cautiously evading the excesses of either extremes. Observations supporting this hypothesis are provided by Kim, scrutinising the stylistic properties of second-century medical literature in light of the critical comments of contemporaries. In particular, Kim notes that famous physician and author of medical works Galen of Pergamon openly proclaimed his conscious choice to adopt a register and phraseology equally removed from the lexical, morpho-syntactic and stylistic purity and sophistication of the Atticists, as well as from the colloquialisms of

merchants (471). Regarding the theme of register variation in Ancient Greek, Willi ("Register Variation" and *The Languages of Aristophanes*) endeavours to present a systematic and extensive characterisation of a number of varieties, including literary Koine, by focusing on register markers and co-occurrence patterns, complemented by contemporary genre parodies. Informed by Thesleff's definition of scientific style, identifying it as "continuous, systematic, and discursive, though non-rhetorical and non-emotional prose" (89), Willi (*The Languages of Aristophanes)* reviews representations of technical registers in Aristophanes' comedies. Through his analytical framework, chiefly predicated on Biber's definitions of and categorisation for register variation, he proposes the following epithets to describe the technical terminology of the age:

- related to a specialist discipline
- context-independent in meaning within that discipline
- standardized in usage and at least ideally monosemous
- expressively neutral
- in non-technical environments like comedy rare and unambiguously associated with a specialist field, and, most importantly
- not actively used (though possibly understood) by the non-specialist, and therefore subjectively classified as technical by the average native speaker (69).

Largely adhering to these major attributes, Schironi analyses terminological issues (term coinage techniques and naming practices, including suffixation, compounding, and metaphors), formulaic expressions and stylistic aspects in scientific and mathematical texts produced in ancient Greece. In her discussion of style and rhetoric, she foregrounds impersonal constructions, the use of passive verb forms (despite occasional instances of *Ich-Stil*), brachylogy (concise

language involving the omission of parts assumed to be understood without explicit mention) and non-normative syntax (elliptic and anacoluthic, i.e. non-consequential) constructions as distinctive features of Greek technical literature (350-53).

These traits and tendencies hitherto partly associated with Classical Greek technical literature and partly with neutral literary Koine appear to bear striking resemblance to the corresponding features of modern academic prose in English. To find parallels with regard to neutrality and impersonal constructions, one could refer to a series of thorough investigations into authorial voice and identity, as well as impersonality in contemporary academic writing (Ede; Gale; Yancey; Grabe and Kaplan; Ramanathan and Kaplan; Ivanić; Shi-xu; Cherry; Hyland ("Specificity Revisited"); Helms-Park and Stapleton; Matsuda and Tardy etc.). As a related aspect of contemporary academic writing, Hinkel addresses the question of indirectness. To gain a better understanding of the lexical and stylistic choices made by modern academic authors, Howarth analyses phraseology (the use of fixed expressions and collocations in particular) as a means of achieving conventionality of style and precision of expression. In terms of epistemological stance and disciplinary practice-related conventions stemming from the *Fachsprache*-nature of the academic register (Willi *The Languages of Aristophanes*), it is well worth considering Hyland's ("Disciplinary Interactions") discussion on "academic boundaries" (13).

## 5. Conclusions and Directions for Further Research

The discussion presented above exposes a number of noteworthy similarities between Classical Greek technical literature and neutral literary Koine, on the one hand, and modern English academic prose on the other. As has been argued, despite the temporal gap spanning over two millennia, English and Greek came

to perform comparable social, economic and academic functions transcending previous linguistic, cultural and political boundaries. Chief among these is the dissemination of knowledge, constructing knowledge societies and opening new markets (Skutnabb-Kangas and Phillipson 91). The reported findings in this paper clearly suggest that, in addition to or, perhaps, occasioned by a similar set of socio-cultural circumstances, as well as the supranational lingua franca role of these two languages originating from geopolitically different yet in many ways identical sources and antecedents, both English and Greek are marked by a strong sense of continuity in their various guises (Graff). Therefore, it seems plausible to posit that the shared characteristics of neutral literary Hellenistic Koine and modern ELF academic prose may not be merely accidental but could derive from a comparable set of socio-pragmatic factors, as well as from a common historical tradition.

Among the features shared by the academic discourse production traditions of these two languages as mediums and the globalised cultures embodied by them, **neutrality of expression** and **terminological clarity** appear to stand out as obvious indicators of convergence. However, it would be equally interesting to explore whether principles of discourse organisation resulting in the highly predictable **transparency** proposed by Swales in his widely known CARS Model could be traced in Koine technical texts, further reinforcing an element of continuity or, alternatively, pointing to the **universality of patterns of logic** (cf. Mauranen). To this end, future undertakings should aim to subject specimens of written academic discourse with Hellenistic Koine and ELF backgrounds to describe similarities and differences in their rhetorical structures using the tools of contrastive analysis (cf. Halliday and Hasan). Furthermore, contrastive observations could be based on three directions of structural analysis: The hierarchical structures of the selected texts could be established with reference to Mann and

Thompson, their thematic structures could be described along the lines set out by Lautamatti, and patterns yielded by lexical cohesion could be examined through the application of Hoey's model. This way, it is hoped that a historically and socio-culturally more profound understanding of contemporary EALF conventions will be achieved, enabling a better appreciation of the cultural products of western civilisation and, ultimately, benefiting instructors and practitioners of EALF.

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# Ideological Point of View and Focalisation in *Longbourn* (2013), a Spinoff of *Pride and Prejudice* (1813)

Judit Zerkowitz

Spinoffs, fan fiction, and multimodal representations of classics have recently become extremely popular. Jo Baker's *Longbourn* (2013), the spinoff chosen for analysis, embraces most of the characteristics of the genre. This relatively serious and well-written novel makes the invisible servants in Jane Austen's *Pride and Prejudice* (1813) visible, offering a contemporary take on the cultural situatedness of the pre-text. Nestled in the place and the time of *Pride and Prejudice*, bolstered by present day reader expectations, it comments on facets of master-servant relations as seen through the eyes of servants. The discourse changes the Austenian narrative style into a less comic but more realistic narration of events, moving from an ironic almost comedy of manners perspective to an overlexicalised costume presentation. This paper attempts a stylistic analysis concentrating on point of view and focalisation to investigate how the shift in style works for conveying the reappraisal of life in *Longbourn.* The paper argues that *Longbourn,* along with most spinoffs, questions the dominant reading of the pre-text, providing schema refreshment, but at the same time tends to play to the gallery by confirming the schemata of today's implied reader.

## 1. Introduction to Spinoffs as a Genre

A simple definition of genre says that a genre is a set of expectations which guide the reader's engagement with a text (Frow 104). Spinoffs require a special reading technique that follows

a dialogue between two named texts whose intertextual ties are strong and easily recognisable. The old text is generally the brand name that sells the spinoff, a classic, while the new text is a version, an interpretation made mostly for our pleasure. Spengler defines literary spinoffs as "… fictional texts that take their cues from famous, often canonical, works of literature, which they revise, adapt or appropriate as a whole, or in parts, thus producing alternative voices and/or historical or geographical re-locations for texts that are generally well-known to contemporary audiences…" (28). Spengler treats contemporary spinoff fiction as a globalised popular narrative that renders "individual pasts more compatible with present day convictions" (17). Spinoffs as a genre can be recognised by their own specific pattern of cultural meaning-making whereby they revisit the literary past not only to re-imagine a cultural community but also to "intervene in the ways we imagine and understand the present" (20).

The advent of the Internet has given a huge boost to spinoffs; 'fix it fiction,' righting the wrongs of well-known characters, appears on the Net, 'before' and 'after' tales are added, 'missing scenes' are provided, characters on the periphery move to centre place, new focalisers and narrators are introduced, the ideological stance changes, and crossovers are created. Beyond the digital din, printed, hardbound spinoffs also have appeared. Established writers have joined the trend of re-writing the classics for a large international reading public. For example, there is the Hogarth series of Shakespeare retold, launched in 2015, with novels made from the plays by names such as Margaret Atwood, Jo Nesbro, Jeannette Winterson, and others; or, the Austen Project series (2013) with modernising re-writers like Joanna Trollop.

*Pride and Prejudice* has famously sparked hundreds of spinoffs, sequels, adaptations, reinterpretations, pieces of fan fiction, and even fan club correspondence. The storm of spinoff activity was enhanced by the celebrations of the 200th anniversary of the publication of *Pride and Prejudice*. Not much of that feverish activity will stand the test of time. *Longbourn,* however, probably will, as it is a remarkable

achievement on its own, based on meticulous research, and an engaging focaliser with an enlightened point of view. Having read *Longbourn*, we can no longer read *Pride and Prejudice* without trying to imagine the servants in the background: Hill, the butler, and the maids. Outstanding spinoff novels do have an effect on their pre-texts, for example, *Wide Sargasso Sea* (1966), an early rewriting of Charlotte Brontë's *Jane Eyre* (1848). Jean Rhys makes the poor mad woman in the attic, Rochester's first wife, the central character, highlighting her colonial background and showing how different we are in her eyes from how we think of ourselves. Fifty years after the publication of *Wide Sargasso Sea*, Hephzibah Anderson claims that this eye-opening spinoff has changed *Jane Eyre* forever.

Present day cultural expectations dialogue with the culture of the pre-text, the old classic. According to constructive memory theory, when dialoguing with our past we often re-design the past, slightly altering it to be able to live with it in the present. In Bartlett's 'War of the Ghosts' experiment in *Remembering* (1932), after a certain time, Edwardian English readers unconsciously re-wrote their memory of an old Indian ghost story so that it matched their own 'ghostless' cultural expectations. Some spinoffs stay relatively close to the original, others move far away from it, but spinoffs never lose the cultural situatedness of the pre-text, their reference point. The spinoff is historically in your face, while the classic has that 'je ne sais quoi,' layers of meaning, nothing spelled out, yet so much implied. In *Longbourn*, clear reference is made to the Jamaican triangular trade, involving sugar, rum and slavery (the origin of the Bingley family fortune), the possession of mines (Darcy's chief income), and ignominious war (the naval war waged in Spain for spoils). Uncomfortable aspects of the age – the poorhouse, flogging, murder and starvation – are also spelled out, as well as double standards and adding two bastards to the cast, in contrast to Austen's concentrating on marrying genteel young ladies and gentlemen.

*Longbourn* is written from the servants' perspective. Jo Baker, the author of *Longbourn,* comes from a servant-class background; her grandmother and great aunts worked as servants, and she used their personal experience and her research in making her characters authentic (Evans). In an excellent BBC documentary on the servant class, domestics in painted portraits wear various clothes according to their status, age, character, and the hand me downs of their masters, like in Longbourn, but in later photographs servants almost always appear in uniforms, as in Pemberley (Macgregor and Berczeller). Later in the 19th century, most rules for servants required that they should not speak unless spoken to. If a servant met someone from the family in the corridor, they were told to avoid eye contact, and in fact turn to the wall. The back of a black uniform is no longer a person. Gradually, in large households, service became impersonal, the doer, the subject, was passivised, or left out. An example for taking the servant for granted is illustrated by the quotation from *Pride and Prejudice*: "the very shoe-roses for Netherfield were got by proxy" (Austen). This line becomes the title of *Longbourn* Chapter V (Vol. 2). Every chapter in *Longbourn* has a quotation from the pre-text, which titles guide the interpretation of the given chapter. This particular paratext or peritext about the shoe-roses, says Baker in an interview, gave her the idea of the book:

> Longbourn really began to take shape when I got snagged on the line "the very shoe-roses for Netherfield were got by proxy." It's the week before the ball, the weather is far too bad for the Bennet girls to venture forth, and so they send a servant out to get soaked on their behalf. And that made it really stark for me. A maid has to trudge out in the rain, and get soaked to the skin, just to get these frivolous little decorations for the other women's dancing shoes. ("An Interview")

Baker devotes a page to lead up to the title quote. The Bennet girls start talking about the shoe-roses and Sarah's skin already feels the cold; she knows that she would be the one sent out into the inclement weather. She is not even asked to go, it is obvious that she should, but: "Thank you, Sarah," says Lydia "You *are* good as gold" (162). And the reader already knows what Lydia is like: insensitive, stupid and self-centred. Austen's heroine, Elisabeth, also speaks up: "'Yes,' Elisabeth said, with a sorrowful glance at the misted window, and the rain beyond that spattered it. The panes shook in the wind. 'I'm afraid the shoe-roses will have to be got by proxy'" (162). The rhythm of the sentences is perfect, and again the reader knows why Elisabeth is sorry. The colour of the shoe-roses is best chosen by the person who is going to wear them, and now, due to the weather, a less able colour chooser has to perform the delicate task.

In *Longbourn*, the closeness to the original pretext is of particular interest. The three volumes, the short chapters, with their paratext quotation titles, keep almost the same rhythm as their model. Thus, not only the identity of place and time, and the sameness of half the cast and half the action, but also subtle references to format make this spinoff especially enjoyable for Austen fans. Definitely, there is a new ideological stance, new focalisers, a second plot with new characters and a new target audience, yet we are inside the Bennet household and at the very time of the original action.

Generally, spinoffs move further away from the classic. For example, Geraldine Brooks' *March* (2005), a spinoff of Louisa May Alcott's *Little Women* (1868), is a historical novel with an interest in the American Civil War, whereas the pre-text, although it is also anchored in history, is juvenile fiction, primarily for the benefit of young ladies. Brooks follows the absent father, the chosen focaliser, down south where he experiences the Civil War in its horrible reality. Another example of distancing the spinoff from the pre-text is Margaret Atwood's *Hag-Seed* (2016), a brilliant rewriting of Shakespeare's *The*

*Tempest*. It goes as far from Shakespeare's cultural context as present-day Canada, where the repenting of sins is replaced by public shaming, and marooning needs no island, it happens in society. The focaliser is a Prospero-like old stage director with artistic and revenge ambitions. His special issue is survival through the magic of the theatre. The novel borrows poetic guest texts from the play and adds present-day rap within the realistic presentation of the vocabulary and manners of the new cultural background.

But the majority of spinoffs are not concerned with serious issues and literary excellence; they are only designed to entertain. A staggering number of spinoffs rewrite *Pride and Prejudice* as a romantic love affair and flood the market with works like Linda Berdoll's *Mr Darcy Takes a Wife* (2004), which is advertised in Goodreads' "Listopia: Best Pride and Prejudice Sequels/Variations/Adaptations" with the following introductory words: "Every woman wants to be Elizabeth Bennet Darcy... – a thoroughly modern woman in crinolines" ("Listopia"). A New York bestseller of the comic horror kind is *Pride and Prejudice and Zombies* (2009) by Jane Austen and Seth Grahame-Smith (now also a major motion picture). The first sentence is: "It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains," and so bone-crunching Zombie mayhem is to follow. This book, according to Goodreads, has 110,506 ratings, and 12,192 reviews as of September 1, 2017 ("Listopia"). The end of the advertising blurb says "*Pride and Prejudice and Zombies* transforms a masterpiece of world literature into something you'd actually want to read." Light spinoffs like the mystery novel *Death Comes to Pemberley* by P. D. James, and its film version, have a global bestseller niche in the literary markets. Spinoffs are hot commodity. They sell, and they sell the classic as well. Fan club correspondence is off the ground in no time, people comment on their reading, comment on the comment, discuss related topics and book clubs thrive.

## 2. Textual Comparisons between *Pride and Prejudice* and *Longbourn*

The world famous beginning of *Pride and Prejudice* sounds ironic, amusing, absurd on first reading but at the end of the book it turns out to have been a sound prediction of what was to follow:

> It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
> However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters. (Austen)

Entering a neighbourhood brings people together, as we can read in the last two sentences of the novel as well: "With the Gardiners, they were always on the most intimate terms. Darcy, as well as Elizabeth, … were both ever sensible of the warmest gratitude towards the persons who, by bringing her into Derbyshire, had been the means of uniting them" (Austen). Neighbourhood and matrimony, as predicted at the beginning, are connected at the end, providing a frame that starts with the reader questioning the 'rationality' of the statement and ends with the reader happily accepting that in the world of the novel the original 'sentiment' does work.

Realizing that some sort of framing is required, Baker begins and ends her story on washday:

> There could be no wearing of clothes without their laundering, just as surely as there could be no going without clothes, not in Herefordshire anyway, and not in September.

> Washday could not be avoided, but the weekly purification of the household's linen was nonetheless a dismal prospect for Sarah. (Baker, *Longbourn* 13)

Sarah, a young servant girl, conjured up from invisibility, is the main focaliser; washday is going to be presented through her eyes. Her rather simplistic mental style ("no going without clothes") is reported in dual voice; authorial and character narration. The author inserts old-fashioned words ("purification," "nonetheless," "dismal prospect") for the benefit of the reader who should go back 200 years in time. These literary words might not be alien to Sarah, an avid reader of contemporary literature, and three-decker novels in the first place. The voice of the omniscient narrator tells the whole story in third person singular, reporting mostly what Sarah thought and experienced, but at times, when she is not present, the author enters the minds of other servants. The gentlefolk are mostly presented from the outside, through their speech and action. Narrative devices, such as direct and indirect speech, narrative report of speech, speech act, and action are used to present both masters and servants, but much more attention is paid to what servants do and think and say. Baker, keenly aware of the enchanting grand opening of the Austen novel, translates "It is a truth universally acknowledged" into the rather low flying, but grammatically similar "There could be no wearing of clothes without laundering." Both classes, i.e. masters and servants, live by "wise saws and modern instances," but one likes to refer to universality (truth), and the other to particular examples (washing).

Throughout the novels it can be observed that Austen's abounds in abstract descriptors of people, like 'proud' (70 times) and 'prejudiced' (8 times) (Dromnes et al.), while Baker's does so in concrete reference to objects, like 'household linen.' These two semantic sets, i.e. on the one hand, abstract characterisation of people and their manners: e.g. blind, partial, prejudiced, absurd, acting despicably, while on the other, concrete reference to objects and their use: e.g. lugging the swill bucket,

the hearth swept, and the range to be blackleaded, highlight a marked difference between the two books. If we want to find foregrounded words in the introductory sentences, in Austen's text 'property' will stand out, in Baker's 'laundering' could be the key, as both will gain inexorable congruence as the novels progress.

Sarah is going to fall in love with the footman, who happens to be, rather ironically, Mr Bennet's illegitimate son by the cook. To underline the irony, Chapter II, where the footman makes his first appearance in the Bennet household, is entitled "Whatever bears affinity to cunning is despicable" (*Pride and Prejudice*, Chapter VIII, Darcy speaking about scheming). Keenly conscious of his reputation, Mr Bennet does not acknowledge his only son, and from time to time reminds the cook of her place. The cook, by the way, marries the homosexual butler, their white marriage suits both of them. The young couple, Sarah and James, leave Longbourn, but on the final page they come back and white linen waving on the washing line greet them. The inevitable washday frames the story: he enters the neighbourhood on such a day at the start, and they together, with their baby, return on washday at the end. After the first eight or so lines, Austen launches into a charming comedy of manners type of conversation between Mr and Mrs Bennet: "'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield Park is let at last?'" Austen uses conversation and letters a great deal, while Baker does not lighten the text with 'spoken' and 'written' words so much. The introduction continues with descriptive and reflective prose in which three themes can be observed:

1. First, Baker gives a realistic account of the washing:

> "The air was sharp at four thirty in the morning, when she started work. The iron pump-handle was cold, and even with her mitts on, her chilblains flared as she heaved the water up from the underground dark into her waiting pail" (Baker, *Longbourn* 13-14).

The description uses overlexicalisation: too many words for describing the concept, in creating a semantic set of washday: iron pump handle, mitts on, heaving water up, waiting pails – then the yoke – duck into the scullery, washboard, rubbing at a stained hem, shift the mark, copper steaming, dregs of the copper, a load of linen boiling, laundry stick, prod, poke, stir, sloshing neck cloths, rinsing, rice water, starch, laundry tongs, hanging out, pegs, duckboards, pillowslips, dirty linen. The washing terms are used for providing a film-like blow by blow account of what the washer women were doing.

Sarah worked from dawn to dusk and sometimes longer, and hard work affected her body. Her chilblains often flared. "One of Sarah's chilblains had cracked with the work, and was weeping; she raised it to her mouth and sucked the blood away, so that it would not stain the linen"(18). Austen does not dwell much on the body. Jane does catch a planned cold, but does not sweat with fever, Elisabeth gets her shoes and petticoat muddy, but they will be duly cleaned. Baker, in contrast, concentrates on bodily consequences. Sarah catches a cold and gets seriously ill, Tol Bingley, an illegitimate son of old Mr. Bingley by his slave lover left behind in Jamaica, trudges in deep mud and gets drenched to the skin more than once delivering letters back and forth. Baker gives a detailed description of childbirth and its toll on women. Sarah will carry smelly chamber pots to the necessary house and reflect upon their solid and liquid contents. She will go to relieve herself after the ladies have done the same. She will see a military flogging and with her hands touch the scars from the flogging on the back of her lover. Sexuality is not hidden or mystified. The napkins used by ladies during certain days of the month are also to be soaked, boiled and washed. Using Sarah as focaliser, awareness of the body is very different from what can be read in Austen's book. Baker's style concerning the semantic sets of the body moves from the publicly observable to the private realm

and side stepping decorum can at times be not just realistic but even crude.

2. Then there comes a picturesque description of dawn: sheep, birds outside, and all the cast sleeping under one roof inside:

> Sheep huddled in drifts on the hillside; birds in the hedgerows were fluffed like thistledown; in the woods, fallen leaves rustled with the passage of a hedgehog…in the barn, cows huffed clouds of sweet breath ... in the sty, the sow twitched ... Mrs Hill and her husband, up high in their tiny attic, slept the black blank sleep of deep fatigue; two floors below, in the principal bedchamber, Mr and Mrs Bennet were a pair of churchyard humps under the counterpane. The young ladies, all five of them sleeping in their beds, were dreaming of whatever it was that young ladies dream… Over the eastern hills the sky was fading to a transparent indigo... .(Baker, *Longbourn* 13)

Baker provides an epic enumeration of animals and human beings in the scene, approaching from the outside, from the centre of consciousness, which is the prime character focaliser, Sarah, awake and conscious, making some little noise with the pump and the water. All else is silent, except for the little stirrings, the sound of which completes the imagined five sense experience of the reader as we are moving from the icy cold open air, through barn and sty, into the master bedroom. The description might be considered somewhat overwritten, too much of a good thing, but it is certainly enjoyable reading. In Austen's book, walks in the open are praised, but in her prose not many fallen leaves rustle. Most of the time we stay inside, in the drawing room, ballroom and library. Baker revels in providing nature description, description of the quality

of mud – mud in in the fields and mud by the sea: "... an expanse of silvery mud, miles and miles of it, trenched with glittering rills and scattered with dipping, wheeling, crying birds" (439) when Sarah walks up north from Pemberley to the Lake District, all along the drovers' road, come day and night and day and night. In these passages Baker relies on inspiration from romantic poets.

3. Finally, recalling the idea of nakedness, Sarah imagines distant half-naked Jamaican workers and closes her line of thought with the revolutionary idea that no one should have to deal with another person's "underthings":

> Sarah, glancing up, hands stuffed into her armpits, her breath clouding the air, dreamed of the wild places beyond the horizon…where... the sun would be shining ... the Barbadoes and Antigua and Jamaica where dark men worked half naked… where there was consequently very little in the way of laundry, and how one day she would go there, and never have to wash other people's underthings again. Because, she thought, as she fixed the pails to the yoke, ducked into it, and staggered upright, really no one should have to deal with another person's dirty linen. (Baker, *Longbourn* 14)

Here we can see Sarah with her cold hands stuffed into her armpits, a characteristic posture of hers, daydreaming. Sarah is our spokesperson, she will rise up against her fate both physically and symbolically, the way we would like to, imagining ourselves in her shoes. Later in the novel, when she leaves service, the heavily pregnant Elisabeth asks her: "'But where will you go, Sarah? What can a woman do, all on her own, and unsupported?' 'Work,' Sarah said. 'I can always work'" (Baker, *Longbourn* 433). Work, as an option, is very much what present-day readers can understand.

In *Pride and Prejudice,* it can happen that the characters trust the opinion of others more than their own eyes; polite society as a whole focalises upon someone or something and forms a communal, consensual opinion. See the example of Mrs Gardiner: "On being made acquainted with the present Mr Darcy's treatment of him [Mr Wickham], she tried to remember something of that gentleman's reputed disposition, when quite a lad, which might agree with it, and was confident at last that she recollected having heard Mr Fitzwilliam Darcy formerly spoken of as a very proud, ill-natured boy" (Austen). Elisabeth, on being slighted by Darcy, embraces the common view that he is an obnoxious character. It is only much later in the novel, under the influence of various impressions and considerations, that reflection makes her realise that maintaining her earlier attitude does not serve her interest and is against her new-found feelings.

Baker's Sarah does not have the time nor the company of others to inquire around; she must form her own opinions and must quickly do so. She surprises Mr Smith, the footman, with an unexpected kiss because she needs to find out as fast as possible if she is attracted to him. She notices everybody and everything, unlike some ladies and gentlemen who select what they deign to notice. The social blindness of her betters is most ironically demonstrated when she asks Elisabeth Bennet if she had met Mr Smith in Brighton:

> Elisabeth's expression cleared. "Oh! Smith! You mean the *footman!*"
> "Yes."
> "You called him *Mr* Smith, that's why I misunderstood you; I thought someone of my acquaintance. I thought you meant a gentleman." (Baker, *Longbourn* 353-354)

The footman Elisabeth would not notice is, in fact, her half-brother, unfortunately from the wrong side of the bed. Wicked Wickham, with even paedophile intentions, qualifies as a gentleman,

and is noticed, but a servant does not count at all.

Noticing is used in the everyday sense, but it could also be seen as a first step of focalisation in a narration. The focaliser is the person who concentrates on someone or something, he is the centre of consciousness, whose experience can be reported in the text. Sarah's yearning to be noticed has more significance than the simple personal one; she is focalising on the treatment of the servant class by their masters through her personal experience. Neither footman nor maid are focalised upon by their masters; they are there to 'do' things but not to 'be' someone. Sarah opens the door for visitors and they ignore her, look through her, as if the door had opened by itself. Sarah, especially in the first book, keeps noticing and wanting to be noticed, later calms down when the little thrown together 'family' of the servants notice and love her. She is noticed by Elisabeth and even Darcy when she hands in her notice in Pemberley, but she is not long focalised upon. She is not a slave, she can go, but why and where, and what ails her is not investigated. She will be missed when the baby is born, that is all. The ladies and gentlemen are very much visible; they are often on public display. For them, being noticed at a ball, being introduced, having a good reputation — is essential. Servants must go further than reputation, they must learn the character of people, both of masters and fellow servants. Baker uses the Mrs Reynolds quote — the quote following the housekeeper's effusions about Darcy as a perfect master from *Pride and Prejudice,* as a motto to the whole book: "What praise is more valuable than the praise of an intelligent servant?" to emphasise the significance of the servants' view, the view that notices the character behind the reputation, the view her whole book centres upon.

The average spinoff caters to present-day readers who want to be entertained, who are not required to exert themselves too much over unyielding sentences and difficult passages, and first

and foremost, do not wish to be challenged in their beliefs. They want the cosy feeling that the commodity they have bought is up to their expectations. For *Downton Abbey* viewers, fans of the *Upstairs Downstairs* television serial, *Longbourn* is a fantastic read. We have the full fare: Austen's masterpiece for intertextual delights, the servant perspective, a love story, costume film precision in realistic style, and to top it all, our schemata are confirmed: we know better than they did in those decorum-ridden proud and prejudiced times. Yet we do not. Very rarely does the spinoff refresh our schemata, and because it is so close to reader expectations, it cannot leave as much room for revelation and wonder as a classic.

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# Changing Perspectives: Studies in English at Eötvös Loránd University

**Edited by Éva Illés and János Kenyeres**

This volume continues a long tradition of presenting and publishing a selection of studies written by researchers in their various fields at the School of English and American Studies (SEAS) at the Faculty of Humanities, Eötvös Loránd University (ELTE), Budapest. The articles in the volume bear testimony to the diversity and interdisciplinary nature of the research conducted in SEAS's five departments.